THE JULIA CLEMENTS
COLOUR
BOOK OF FLOWER ARRANGEMENTS

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THE JULIA CLEMENTS
COLOUR BOOK OF
FLOWER ARRANGEMENTS

By the same author

FUN WITH FLOWERS
PICTURES WITH FLOWERS
MORE PICTURES WITH FLOWERS
101 IDEAS FOR FLOWER ARRANGEMENT
FIRST STEPS WITH FLOWERS
MY ROSES
FLORAL ROUNDABOUT
PARTY PIECES
FUN WITHOUT FLOWERS
SHOW PIECES
A B C OF FLOWER ARRANGING

THE JULIA CLEMENTS COLOUR BOOK OF FLOWER ARRANGEMENTS

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INTRODUCTION

THERE is probably no greater common denominator in the world than flowers, for surely they are loved by all. They are not manufactured by one exclusive country, nor are they one person's particular invention or right. They are Nature's gift for everyone and are to be found in all sizes, shapes, varieties and colours in virtually every part of the world.

No wonder so many women everywhere are now studying so enthusiastically the art of arranging flowers, for they are so easily accessible and self-expression can be gained almost at once. Nobody knows this better than I do.

My discovery of this subject came at a turning point in my life just after the last war when, like so many others, I had nearly lost my faith in the future. It restored my balance, opened my eyes and brought me back into touch with Nature. It showed me the beauty in a twisted branch and the stability in a piece of wood. I experienced the gentleness of the small flowers, and the boldness of the big ones.

I *felt* colour. I *saw* shapes. And I longed to blend them. Did all this come to me because I thought I had lost my faith? If so, is it not true that we are deprived only to become richer?

I shall never forget the first arrangement I made. It was so satisfying in my eyes that I excitedly called the whole family to see it. Nobody criticised it unkindly. "It was me", they said. I was so renewed by this achievement that I felt everyone should share my pleasure. It seemed to me that if I could do this, so could others; I could hardly wait to tell them about my discovery which, I then felt, would help us all to fight the austerities of the post-war world.

In my first book, written in the first flush of this excitement, I wrote with burning enthusiasm: "I visualise this book going out to help those in every corner of the British Isles." I then added with deeper conviction, "even to all parts of the world, for surely the love of flowers is universal".

Since then I have had the good fortune to make a world tour, speaking and demonstrating with flowers in many countries, including France, Germany, Italy, Pakistan, Thailand, Australia, New Zealand, Japan and the U.S.A. This experience has not only widened my horizons but has also made me realise how much more I still have to learn. However, I have discovered in the course of my travels that if you love flowers—and who does not?—you have friends in every country in the world.

Although some guidance is essential in any new book concerned with flower arrangement, this one is not meant to be basically instructive—my *A.B.C. of Flower Arranging* and *101 Ideas for Flower Arrangement* deal with tuition. This has been conceived as a Gift Book: a book that a husband, brother, sister, friend or admirer will love to give you, or that will help you to solve some of your own gift problems. And because it is a book for giving, every photograph is in colour.

I have divided the book into sections, knowing that we do not all have large gardens or live in similarly styled houses. Some of us grow our flowers, others buy them. Some live in town apartments, others in the country, but wherever you live or whatever your approach to the subject, I hope that you will always enjoy your flowers, realising that they will bring not only pleasure to you through arranging them expressively, but also great joy to all who see them.

JULIA CLEMENTS

Chelsea, London, 1964

FLOWER ARRANGEMENT

IF you have not already discovered the pleasure of arranging flowers, I can assure you that great delights are in store for you.

Whether you see in flowers the excitement of colour, or love them as the result of the growers' skill, or whether you find in them all the textures and shapes you need to group into a pleasing decorative pattern, or just gain spiritual refreshment from them, they are there, almost everywhere, all the time, for you.

If you have the slightest urge to do something creative you need only buy or pick a few flowers and place them in a container according to a few basic principles such as tall and fine at the top, bigger and round low down with medium in between and, almost at once, you see the result. It will not be long before you begin to feel you are an artist with living flowers !

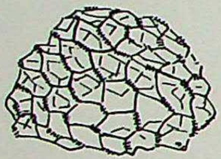
It is the first step which often seems difficult. Many feel shy, thinking that others know better. Make no mistake ; many do not. They only know better what *they* feel, but you are doing what *you* feel. Remember always that flower arranging is an expressive art, and if you approach it as such you will put a little of yourself into every arrangement you make. You will, I trust, make a certain design because you feel like it and, if so, that will be the true reason for your doing it.

Perhaps one day you will mass a bunch of yellow daisies in a pewter mug because the yellow made you feel happy, whereas another day you may very carefully plan a pink and mauve arrangement because these colours remind you of something. *Everything you do is right for you.* You are the artist and you have every right to say, " I like them like this."

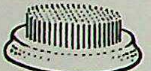
If, however, after a time you try another style, daring to add a piece of wood to your flowers, where you would not have done so before, or using scarlet flowers for a party where previously you had always used pink, you are still right. It means you are progressing and expressing your mood. Art is forever progressive and just as we have had to adapt styles and vases and designs to modern architecture, so we should never be afraid to adapt our expressive ideas with flowers. There is nobody who has the right to tell us nay !

EQUIPMENT

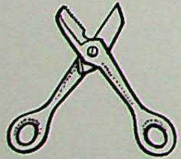
Of course, you cannot start without equipment. In the beginning you can keep this to the minimum, but I do advise you to start with something. It is surprising how many times when visiting friends I am asked to put the flowers in the vase because, they add, " You can do it so quickly and get such lovely swerves." I am then handed a wide-necked vase ; no wire, no scissors, except sometimes a pair of nail scissors in answer to a call, and am expected to produce a perfect design. These same friends would never dream of quickly knocking up an omelette without an egg whisk or basin, a frying pan and a plate. So do take my advice and save yourself trouble by obtaining essential equipment.



Several pieces of wire netting for tall vases.



Pinholders for shallow dishes.



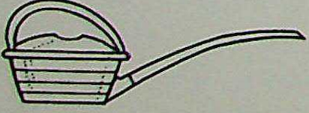
Flower scissors for cutting twigs, wire and flower stems.

There are naturally many variations of basic items to be found in all countries. Those illustrated are enough for a start, because even when making large groups, you need only place a large pinholder in the base of a big vase and then fill it with crumpled wire netting which should be allowed to come an inch or so above the rim. The main central flowers can then be inserted through the wire on to the pinholder with the side stems tilting down into the water (Fig. 2).

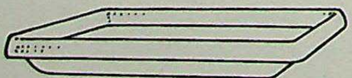
Should the wire netting be inclined to slip about, as it often does, either bend it over the rim or tie it down to the vase with fine string, wire or an elastic band, as in Fig. 1.

DESIGN

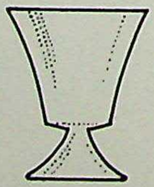
Different shapes or designs are not originated merely to test our skill. They differ so that they can combine with other items in a room to form good composition. For instance, a tri-



Long-spouted water can for topping up vases.



Shallow containers for modern settings.



Tall vases for formal settings.

angular design is best suited for the centre of a hall or side table placed against the wall—such as Fig. 3.

Such a symmetrically balanced arrangement leaves space each side on the table for other items, say a cigarette box or picture frame. Whereas an asymmetrical design such as Fig. 4 is best placed at one end of the table, allowing the irregular flow of the long swerve to lead the eye to the other items on the table for balance. Similarly, a low triangular arrangement to be seen equally well from all sides is ideal for the centre of a table where height might be given each side by tall candlesticks (Fig. 5). Whereas a central tall triangle would be ideal, placed with low groupings each side (Fig. 6).

Modern settings require designs showing stark lines and strong colours in heavy textured containers, the finished effect being uncluttered. See page 17. Contemporary Section. Whereas the more formal room demands a design which uses choice blooms in more delicate colours placed in select containers. Wooden boxes, baskets and rough pottery containers holding unsophisticated designs are the best choice for country cottages, and although you might think that all this is already understood I remember that I once saw a most elegant, tall arrangement of pink flowers made in a silver container by the owner of a wooden-beamed, low-ceilinged cottage. She made it, she

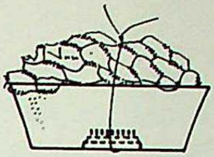


Fig. 1

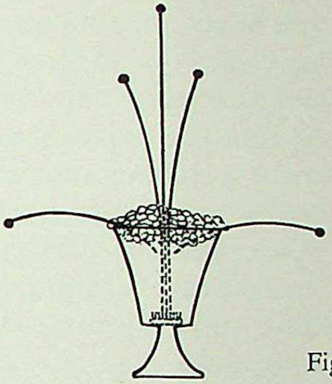


Fig. 2

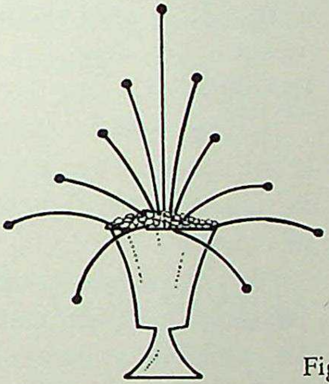


Fig. 3

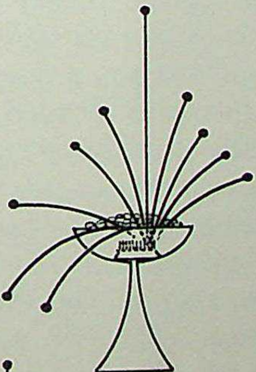


Fig. 4

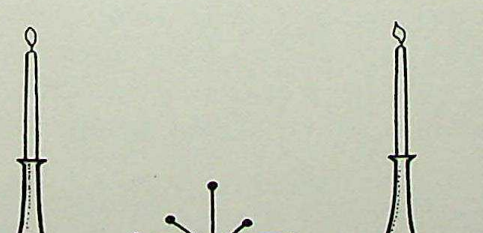


Fig. 5

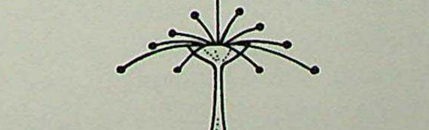


Fig. 6

said, because something similar had won a First Prize in a Show. Admittedly, she was pleasing herself, but later she felt the delicate appearance of the arrangement did not suitably complement the oak furniture and beams in her home.

Once your eyes are opened to the possibilities of composition, you will discover innumerable variations to these ideas. You may, for instance, decide to make your flowers the *focal* interest in a room, and will therefore make a striking arrangement placed in a tall or prominent position so that everyone who enters will look at it first. This positioning is called " dominance in composition ", with other items in the room playing a subservient role, but now I am jumping ahead, for I did not intend this book to be a serious study book but one of pleasure. But writing of dominance leads me to colour, for a dominant flower arrangement can be obtained not only by size or position but also by colour.

COLOUR

Colour means many things to different people, yet all will agree it has an effect upon our senses. It is for this reason, without knowing it, that we often express ourselves, or the mood we are in, by our choice of colour.

A bold, courageous person will use strong, vibrant colours because she likes them, whereas a more gentle person might prefer quiet shades. To carry this argument further, it is better to appreciate that some colours are termed warm and advancing, whereas others are cool and receding. Red is stimulating and is grouped with vibrant orange and gay yellow to form colours in the advancing group. Have you noticed that yellow and red flowers demand attention the moment you enter a room? It is for this reason that these colours are often introduced at a chattering cocktail party, whereas pale pink, apple green and mauve are better choices for a more intimate dinner party or gathering. Blue, violet and green are the cooler colours and are termed "receding". I am sure you have noticed how at twilight, the purple-blue mountains in the distance seem so far away. Similarly, an arrangement of blue flowers, apart from appearing cool, will also seem more distant and will have a calming effect. Blue fades almost to grey-black at night, so blue flowers should be avoided for evening entertainment.

And so we " speak " with the flower colours we use. To say a happy, gay welcome to visitors, we could lighten the entrance hall by using yellow, flame or coral flowers, whereas in the living-room on a hot day, green, blue or white would produce a cool effect. White flowers mixed with others are not always easy to place, for I find the white dominant and eye-catching. For this reason, I try to place the white ones near the centre at a point beneath the tallest stems, or where all the stems are unified. This need not apply when using white flowers with green foliage only, which is a lovely combination. Green, however used, is a stabiliser.

Many flower-lovers, however, pick quite happily from the garden without serious thought for colour or expression. There is nothing wrong with this, provided the final object is to admire the flowers as horticultural specimens. If, on the other hand, you become interested in home decorating, composition, colour and form you will, I am sure, pick according to the needs of the occasion, or even to express yourself in your personal surroundings. For this reason, many who become interested in the art of Flower Arranging grow the type and colour of flowers they feel they will need.

FLOWERS FROM THE GARDEN

I doubt if there is anything quite as satisfying as having flowers cut straight from your own garden in your own home. But not everyone is lucky enough to possess a garden. However, whether you buy or pick your flowers for decoration, it is better to have a plan before you start. I first decide where the flowers will stand because this helps to establish the *size* of the flowers I shall need, e.g. shorter flowers for a dining-table, or small table arrangement under a lamp, longer, more important flowers for the corner of a large room.

I then decide upon the shape of the design and try to pick flowers in a chosen colour scheme, but of *three different forms*:

(*a*) Tall, pointed flowers for the outline pattern.
(*b*) Rounder, bigger and shorter flowers for the main central interest.
(*c*) Medium flowers for filling in.

When deciding upon the height of your arrangement, a good basic principle to follow is that the tallest flowers should be one and a half times the height of the container, or, if you are using a shallow dish, one and a half times its length. Of course, you can go higher when more assurance has been gained.

In addition, I look for interesting leaves which can be placed around the centre of the design to unify all the stems and to give an appearance of depth, and perhaps some finer leaves or twigs to be placed flowing backwards and downwards at the sides and in the front.

The most striking modern designs have these three components, though they are not always apparent :

(*a*) Tall, fine branch.
(*b*) Broad, striking leaves.
(*c*) Few dominant flowers low down.

Although it may seem that I do not always practise these principles, they are very safe to start with. Later on you can break away and use most effectively flowers all of one kind, or mix various sizes, shapes and colours. But it is knowing *how* to break the rule which eventually counts and this comes only with experience.

Flower decorators search the seed catalogues for unusual flowers and colours, and are never disappointed. It has always seemed a miracle to me that so much can come of so little, yet by sowing a few seeds in spring, beautiful flowers in almost every colour scheme can be had all through summer. The blooms from flowering shrubs should be picked carefully and economically so as not to destroy the main plant. Cut just above a leaf or branch joint and preferably from the back to avoid spoiling the appearance of the shrub.

Foliage is of great importance in the art of flower arrangement, because appropriate leaves will " make " an otherwise ordinary looking scheme. Many florists now supply foliage, and much can be gathered in the woods, but if you have a garden you'll be glad to grow the following :

Bergenia (megasea)	Large flat leathery leaves
Hosta (funkia)	Ribbed flat leaves
Castor Oil Plant	Maroon—grown from seed
Globe artichoke	Large grey leaves for big groups from seed
Kale (decorative)	Mauve—grown from seed
Cineraria maritima	Grey—useful for table arrangements
Onopordon thistle	Large grey leaves from seed
Artemisia	Grey spikes
Rosemary	Silvery green spikes

And do not forget the kitchen garden for, in the autumn, carrot tops, parsley and kale make ideal additions to many designs. All flowers and leaves need attention if they are to give of their best when cut, so in answer to the cry of how to make them last longer I give a list of some suggestions which I have found most useful, remembering that much depends upon when and under what conditions the flowers are bought or picked.

1. Always pick your flowers before they are fully mature.

2. Try to pick flowers at night or early morning when transpiration is at its lowest.

3. Strip off the lower leaves, re-cut the stem ends under water—to avoid an air lock—and leave for some hours in deep water in a dark place before arranging. This treatment will harden and fully charge the stems with water.

4. All woody stemmed flowers, such as lilac, viburnums, chrysanthemums, roses and other flowering shrubs, should have some of the leaves removed and the stem ends split before being placed in deep water.

5. Leaves and sprays of greenery should be submerged in water for some hours before being used because this will make them strong. In spring and early summer it is best to place young leaves in a bath of water overnight before using them. This does not apply to hairy, "woolly" leaves such as *Stachis lanata*, for these soak up water like a sponge.

6. Always remove the white portion of the stem ends of bulbous flowers as they drink only from the green portion.

7. Hold stem ends of daffodils, narcissi, etc., under warm running water to remove sticky substance exuded.

8. Tulips will always twist and turn towards the light. Wrap them up to their heads in newspaper and leave overnight in deep water. They should have then taken their stand.

9. Certain flowers, such as delphiniums and lupins, will benefit if the hollow stems are filled with water after cutting, then plugged with cotton wool before being left overnight in deep water to be conditioned.

10. Lupins are best picked when only the three lower rings of florets are open. The stems should be cut straight across, not on a slant, and filled with water if possible.

11. If flowers sent through the post arrive looking rather wilted, re-cut the stem ends and place in very hot water. Soft-stemmed flowers, such as tulips, should not be given this treatment.

12. Wild flowers, picked to take home, should be wrapped in wet newspaper or polythene for the journey, the stems re-cut and placed in deep water for some hours or overnight.

13. Always have warm water in the container before starting your arrangement as this prevents the stem ends from drying over. A tablet of charcoal in the water will keep it pure. Top up with warm water every day.

14. Sugar in the water will help most flowers, with the exception of daffodils and narcissi which exude a sticky substance. Use two teaspoonfuls to a pint of water.

15. Roses last longer if the lower leaves and thorns are removed and the stem ends split before placing in water. Wilting roses, left out of water or arriving by post, should have the same treatment but placed in near boiling water to which a teaspoonful of sugar has been added, and left until revived.

16. Gourds, which form the basis of many dried arrangements, should be picked when fully ripe and skins hardened, then placed on newspaper in a warm room or cupboard and wiped frequently to remove transpiration.

17. Many flowers, such as larkspur and others with small florets on a main stem, will dry well if picked before maturity then hung upside down in a dark, dry cupboard.

18. Open flowers, such as dahlias, can be dried by being buried in powdered borax, silver sand or silica gel.

19. Leaves such as beech and fern will dry (though become brittle) by being placed between newspapers and pressed down by piles of books.

20. Beech leaves, as well as *Magnolia grandiflora*, rhododendron, eucalyptus, plane and other woody stemmed leaves, preserve well if the stem ends are placed in a solution made of one part glycerine and two parts hot water to a depth of three inches and left for two weeks, or until the leaves turn brown and glossy.

21. Hydrangeas should be fully mature before being picked, and if required for drying the petals should rustle like tissue paper when cut, then the sprays should be left in two inches of water in a warm room to dry off.

22. Berries can be brushed over with thin glue or varnish to help them last longer when in decorations.

23. Holly leaves can also be brushed over with glue or varnish at the stem joints to help them to stay longer on the stem.

24. Varnish can also be brushed over bulrushes to prevent them from bursting into fluffy seeds.

25. Mimosa will last longer if stem ends are split and placed in three inches of near-boiling water with a teaspoonful of sugar. Later fill up with warm water and arrange.

26. *Begonia rex* and other rather soft hot-house leaves, if cut and used in decoration, should first be submerged for some hours in water to which a spoonful of sugar has been added.

27. Dahlias, poppies, euphorbia and other flowers that exude a white substance last longer if the cut stem ends are first stood in two inches of very hot water for about ten seconds. This disperses the substance and allows the warm water in the vase to be absorbed.

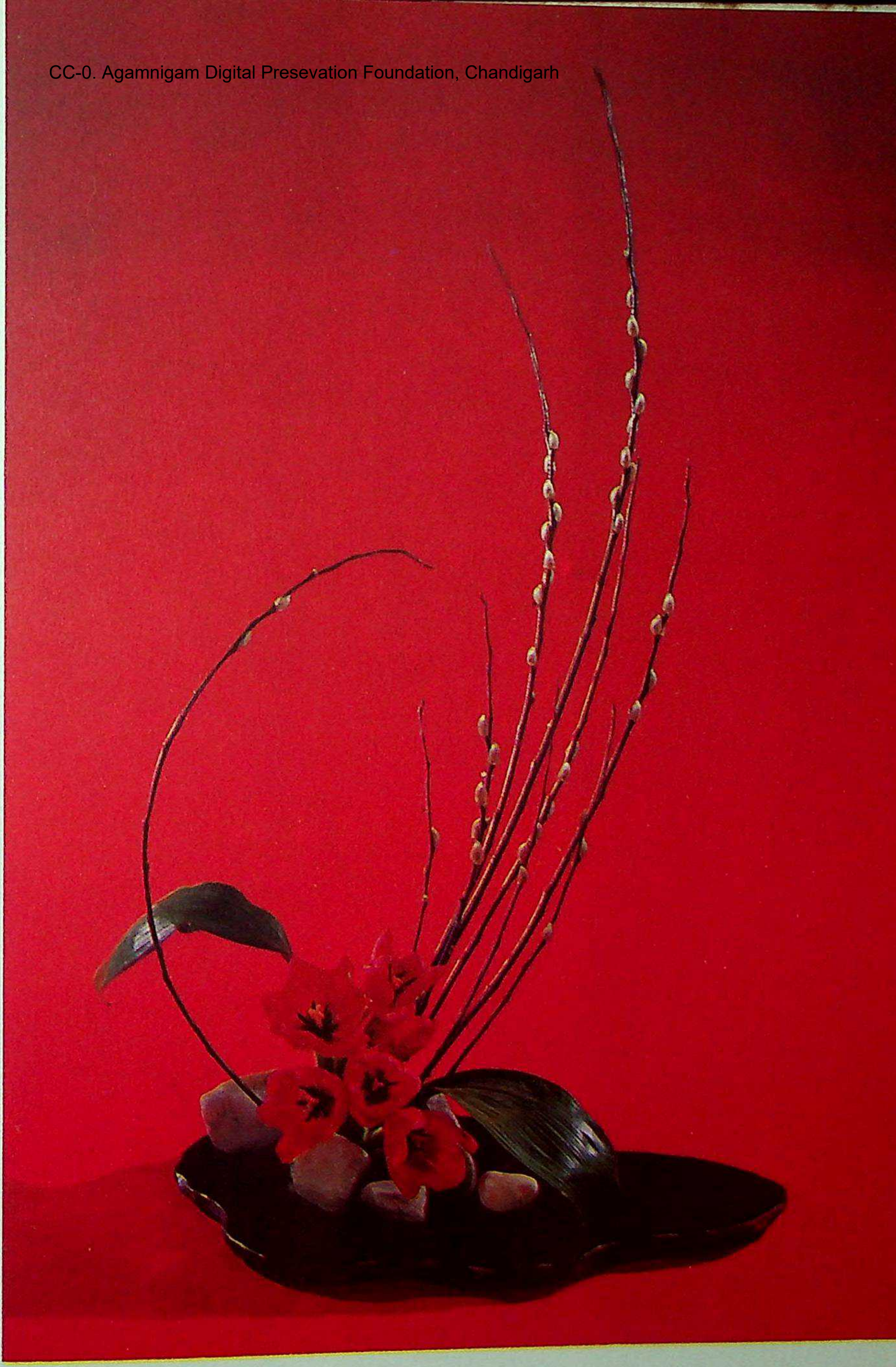
28. Blossoming sprays can be forced into bloom by first submerging in warm water to swell the buds, then, after splitting stem ends, standing in warm water in a warm room. Pick only when buds are swollen.

29. Camellia, rhododendron, laurel and other large-surfaced leaves look better if wiped over occasionally with a damp, oily rag.

30. Try experimenting yourself with any items I have not mentioned, but remember that all flower stems should be re-cut and left in deep water for some hours before using. Most leaves should be submerged for some time before use. Woody stems should be split. Have warm water in the vase before starting your arrangement and do not forget to top up with water each day.

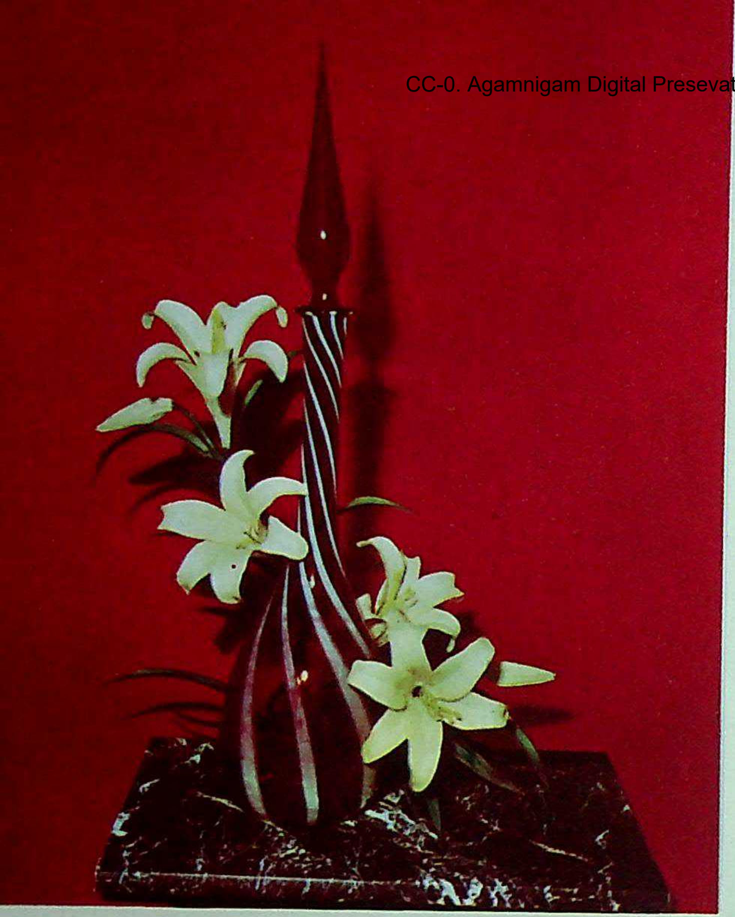
ACKNOWLEDGEMENTS

All the arrangements in this book were made by the author except those on pages 81 *and* 96*; grateful acknowledgement is made to the Spanish Fruit Syndicate for the use of the latter. Thanks are also due to* Good Housekeeping, *Edward Webb and Sons (Stourbridge) Ltd. and J. and P. Coats Ltd., for whom some of the author's arrangements were originally made.*



CONTEMPORARY

Space around stark lines is necessary in a modern design. Here, tall swerves of salix catkins (twice the length of the base in height) are held on a pinholder in a tin of water. Two aspidistra leaves give contrast to a low grouping of red tulips. The tin is hidden by white stones.

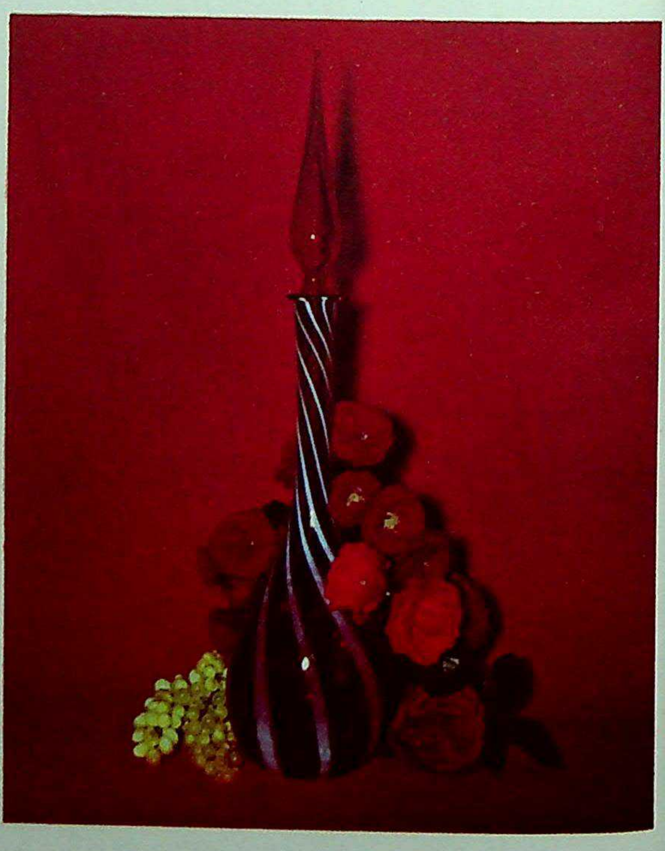


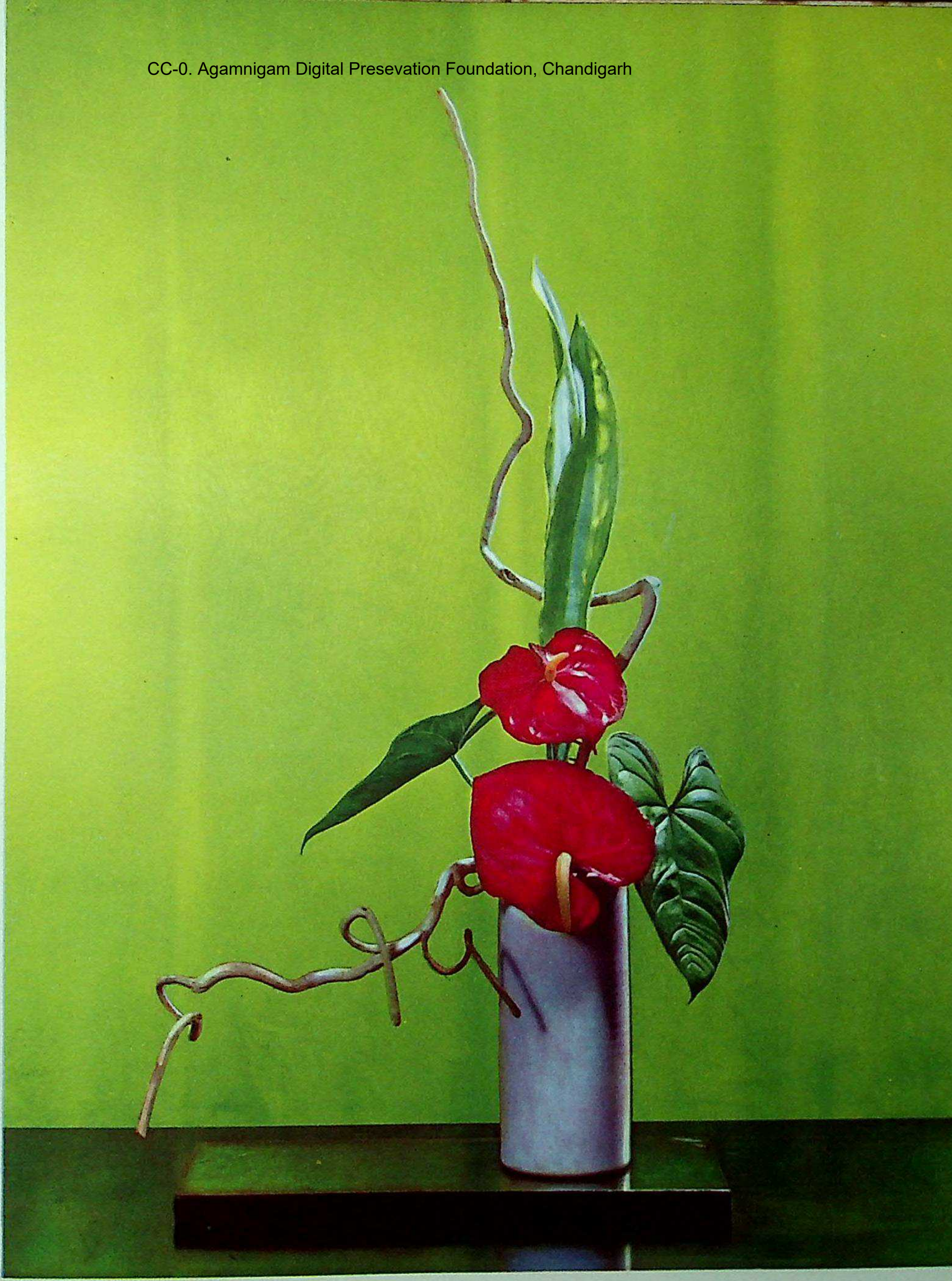
Left

Here, in a modern setting, is one stem of Regale lilies impaled on a pinholder in a small dish of water standing behind a tall, red, glass bottle.

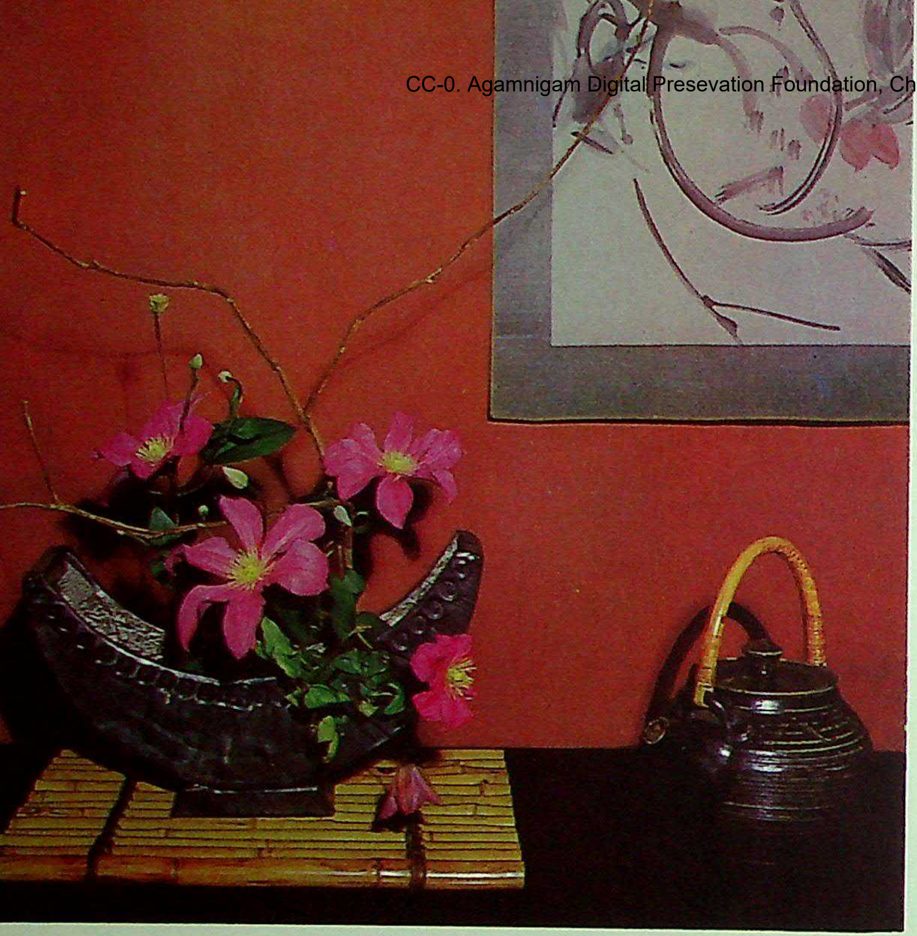
Right

Another arrangement using the same bottle. This time roses are piled high on one side, whilst the pale green grapes give a colour contrast.

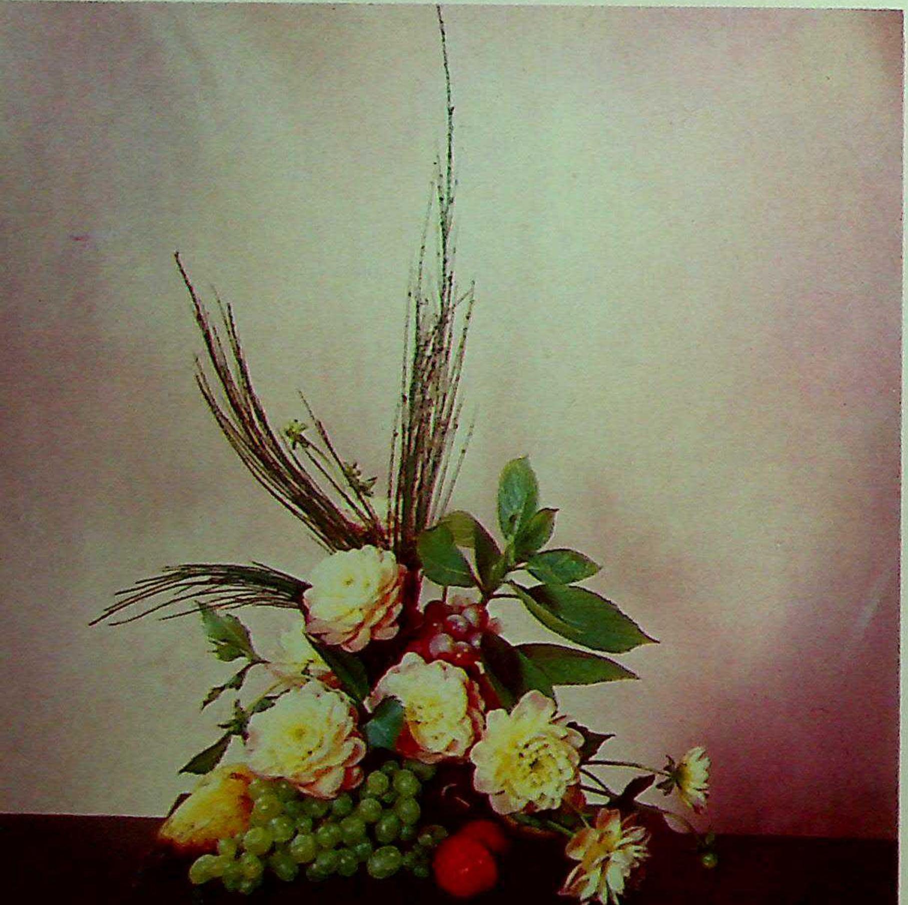




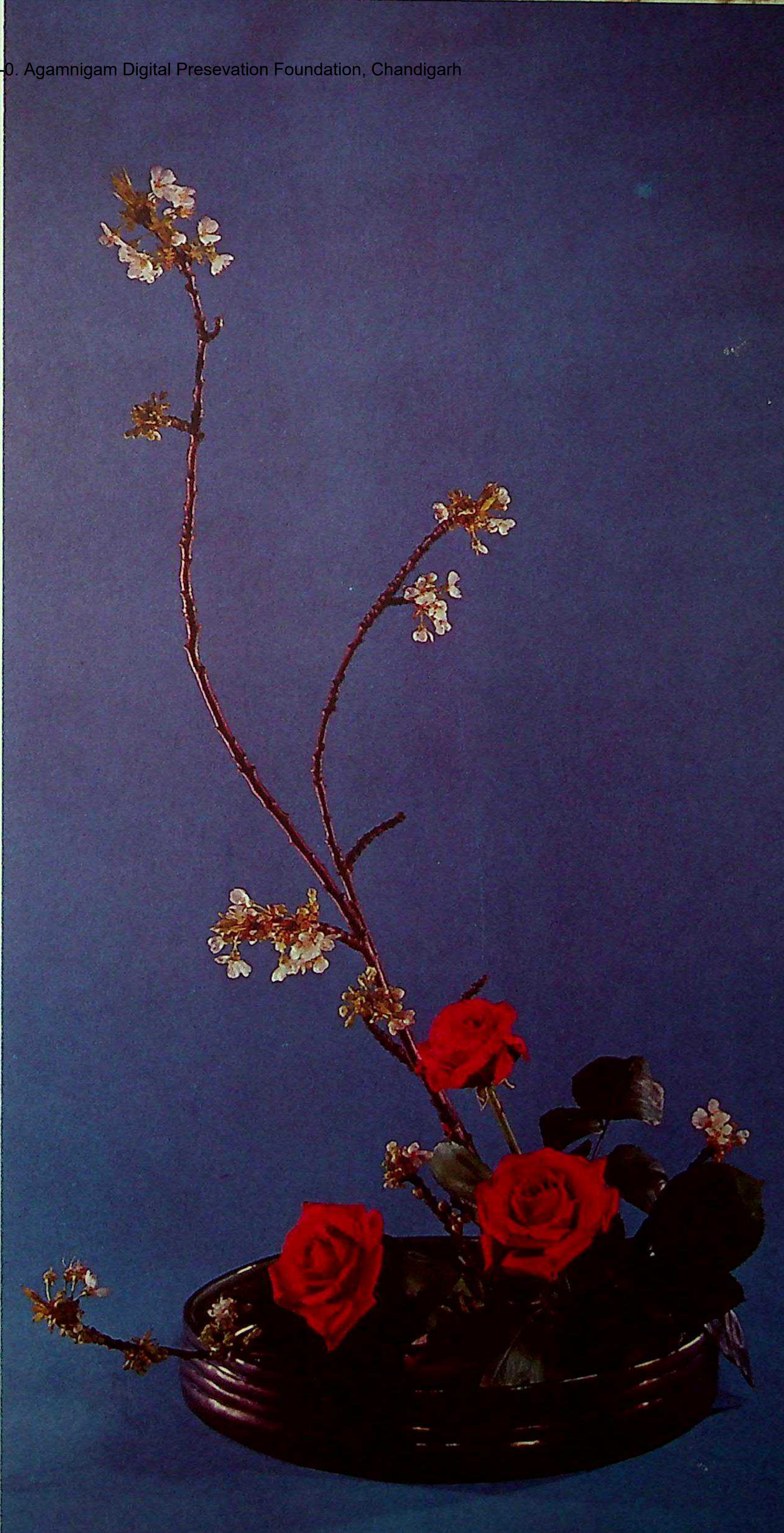
Two brilliant red anthuriums make the focal interest of this contemporary design in a white pottery jar. Tendrils of ivy give rhythm to the otherwise straight stems of sanseviera leaves.



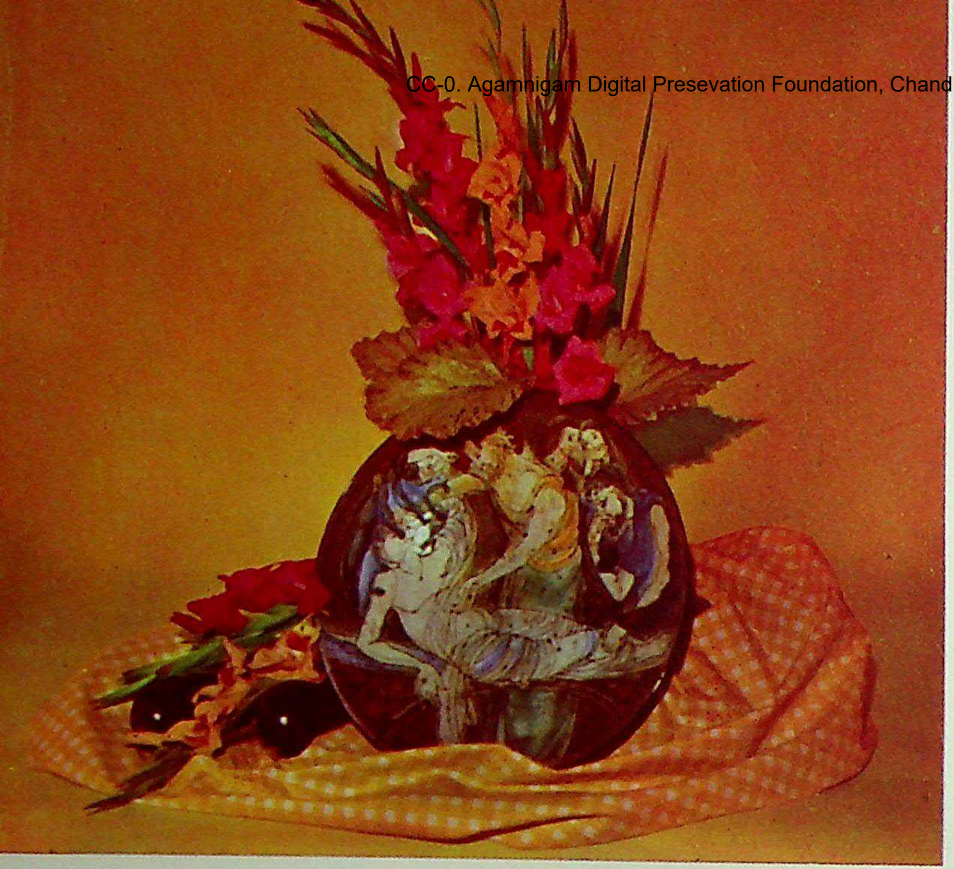
Reminiscent of the Orient, this grouping of clematis heightened by wistaria vine would be ideal for a modern setting. The flowers are held on a pinholder. Notice how the lower ones flow forward.



Fruit and flowers piled on a flat base or tray is typical of the modern approach to displaying flowers. The tall outline was made with broom impaled on a holder in a dish of water. Tallest dahlias were added first, with fruit low down. Note : some short flowers are recessed and others protrude ; this gives a three-dimensional effect.

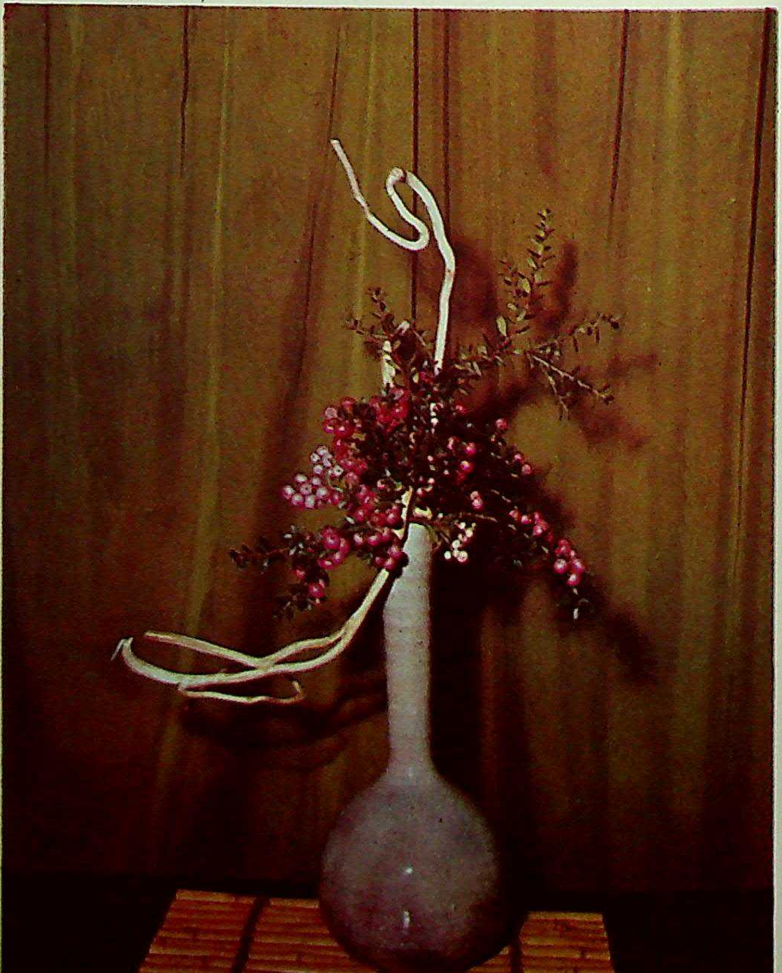


Look for interesting lines when using sparse branches. Here a tall swerving branch of cherry blossom held on a pinholder is angled across the dish and gives height to this design, which was completed with three red roses.



Above

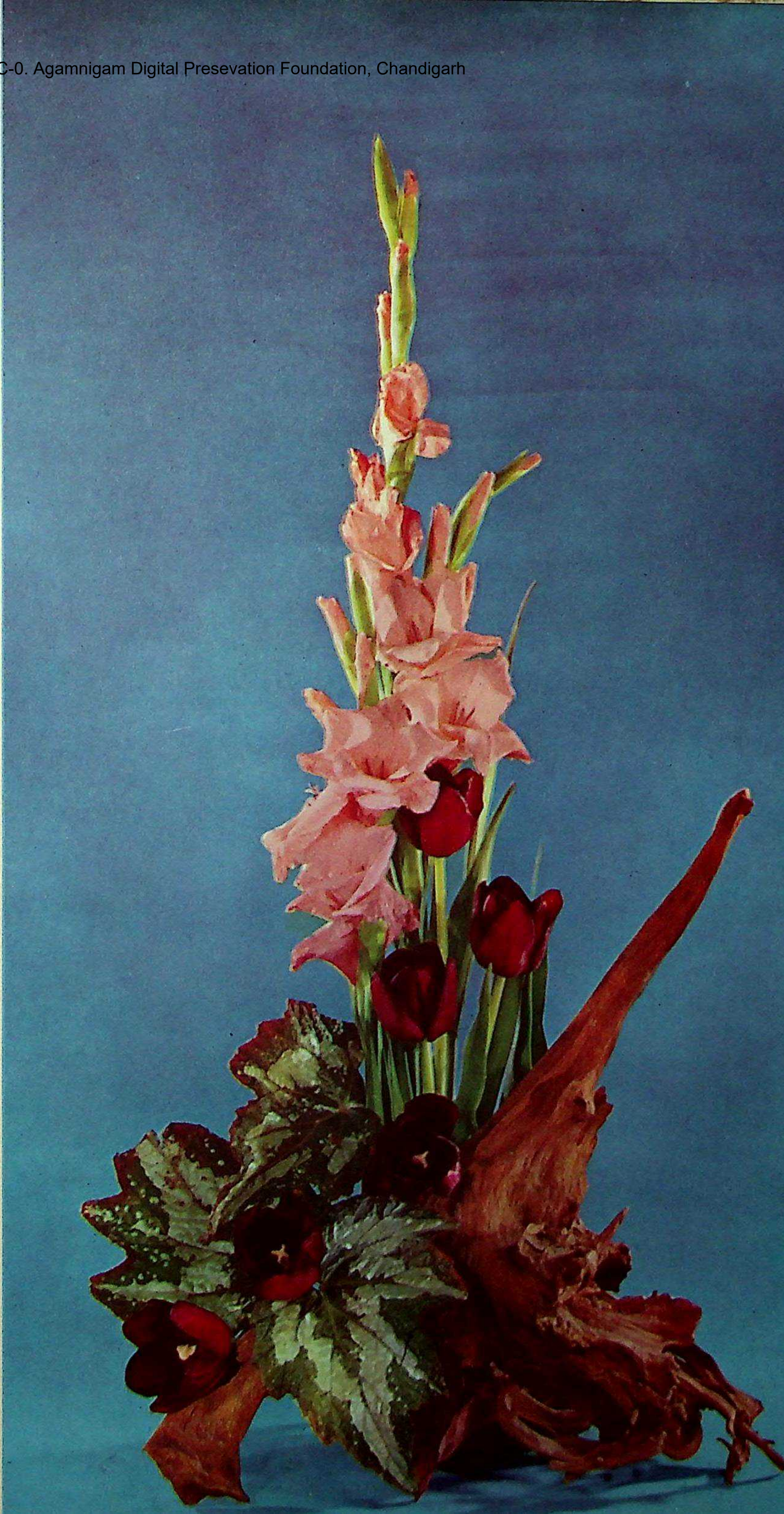
Here a group of miniature gladioli is placed behind an engraved pottery plate. The line is continued low at the right with more flowers and aubergines.

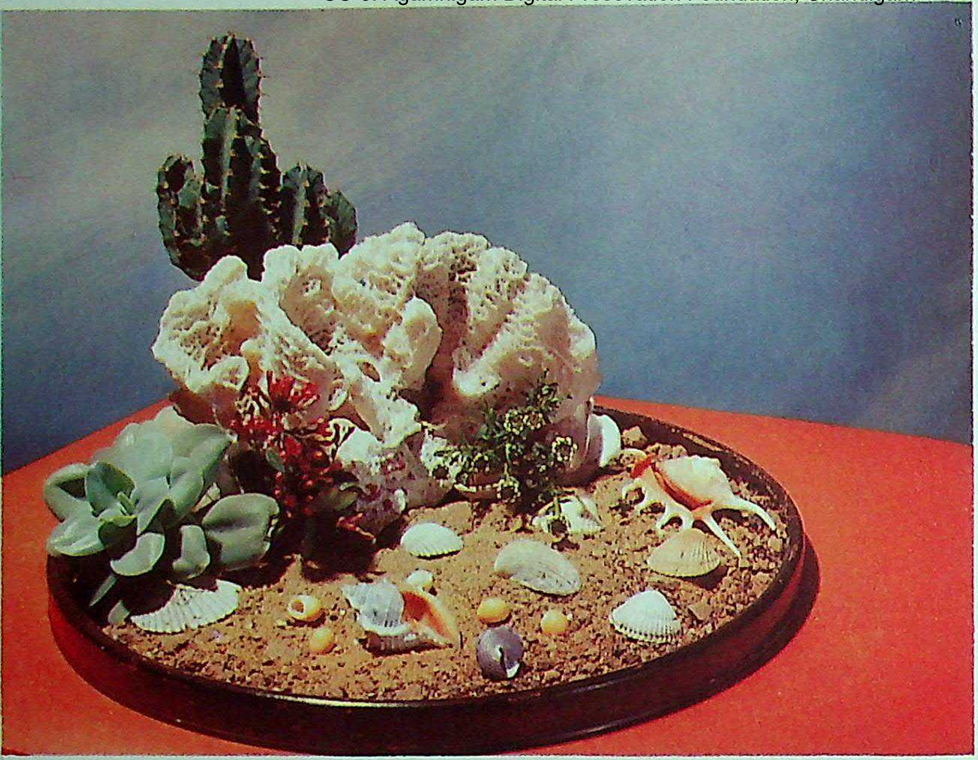


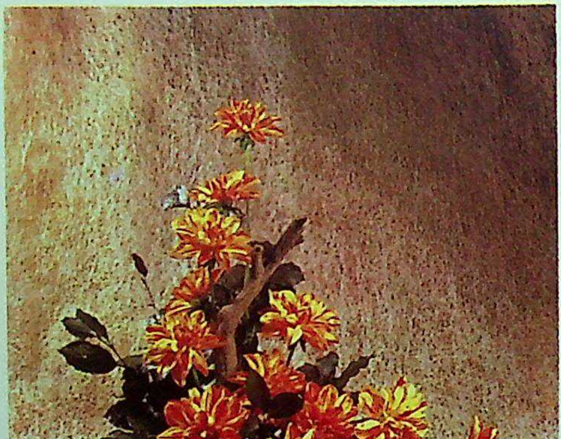
Right

Interesting movement is formed by the addition of stripped, twisted ivy roots to this tall container which holds a cluster of pernettya berries.

This modern line shows the contrast between the tall, fine gladioli and the heavy sculptured wood. Tulips and Begonia rex *leaves unify the whole.*







Above

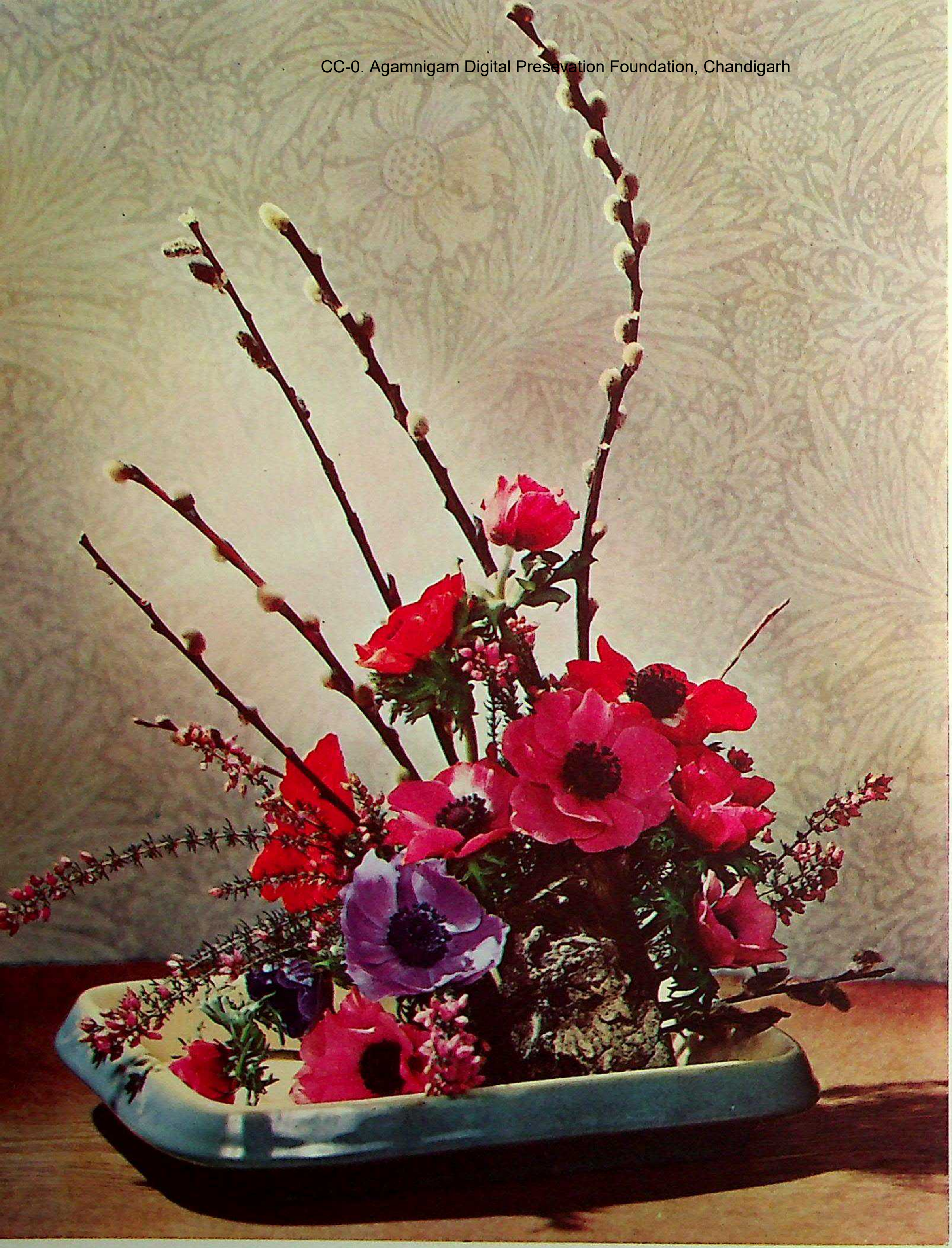
This long-lasting decoration is made by inserting sedum and cactus plants into a tray full of sand. Coral gives height whilst small shells add interest. The plants are kept alive by wrapping their roots in wet sand covered with polythene.

Right

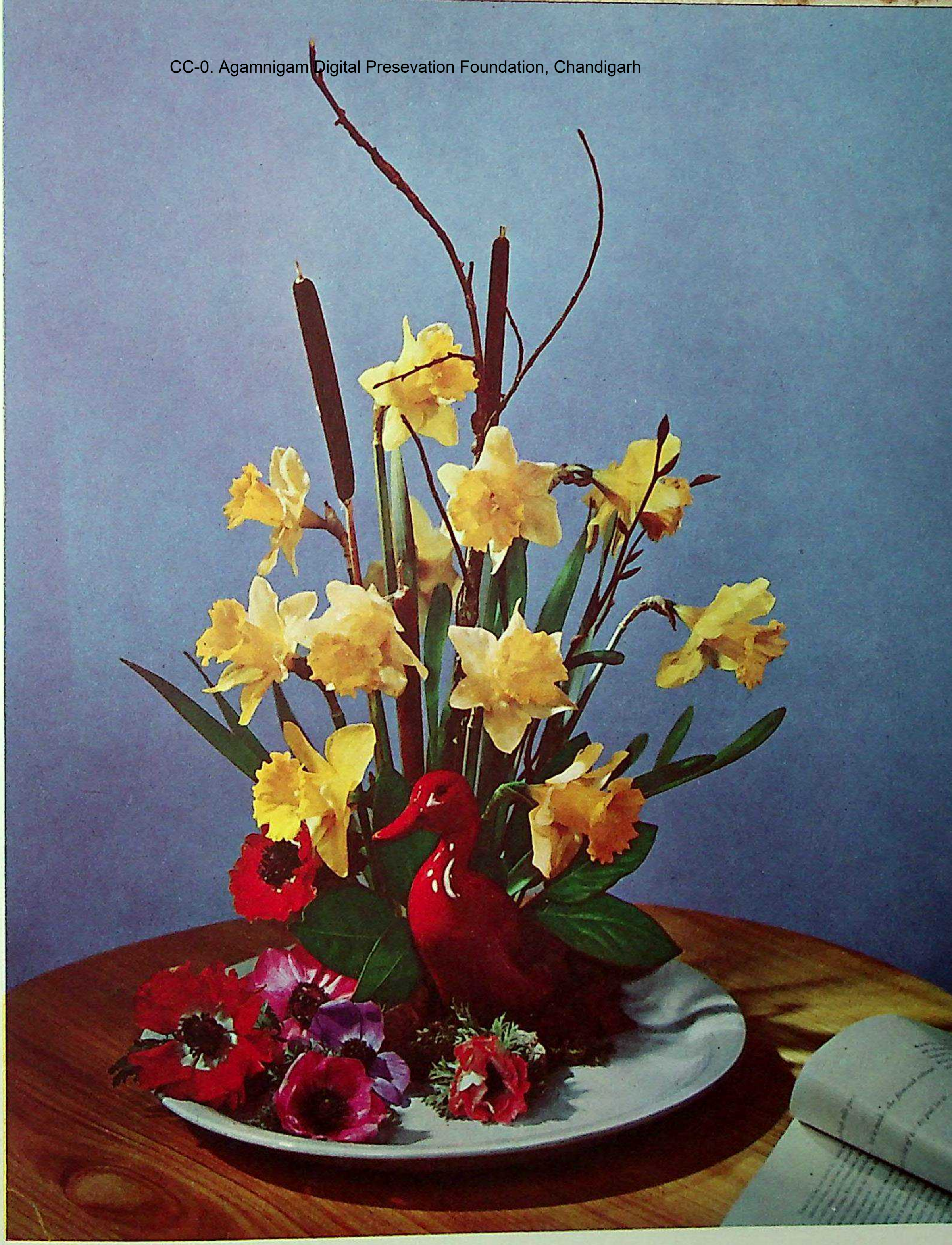
Orange and brown striped dahlias called " Dyzneyland " are here arranged in modern fashion on a pinholder in a tin of water which stands on a brown wooden base. Green gourds hide the tin whilst sprays of copper beech leaves give contrast to the flowers.

Opposite

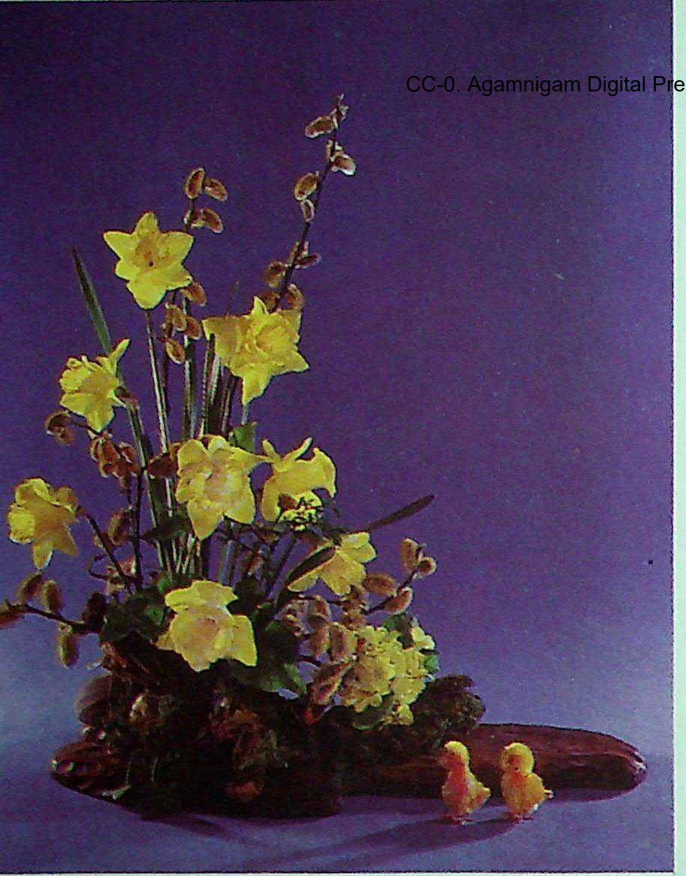
This informal arrangement is made with tall, fine carex stems and green hellebores placed in a green pearl-lined shell. Flowers of red echiveria give a highlight in the centre.



An ovenware dish holds this modern design of anemones and pussy willow (salix). A piece of wood hides the holder.



Daffodils held in a tin standing on a shallow plate make this colourful spring design finished with short anemones and a china duck.

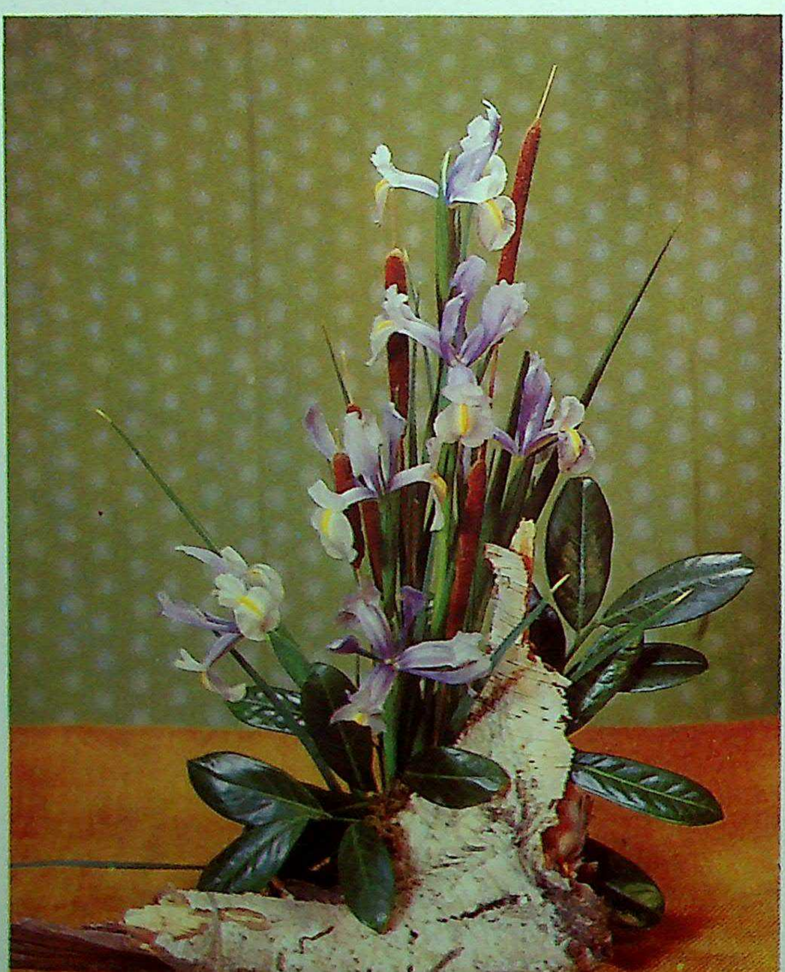


Opposite

A holder in a tin of water holds this tall swerving branch of flowering hawthorn in a shallow, green basket. A spray of pink azalea was added low down.

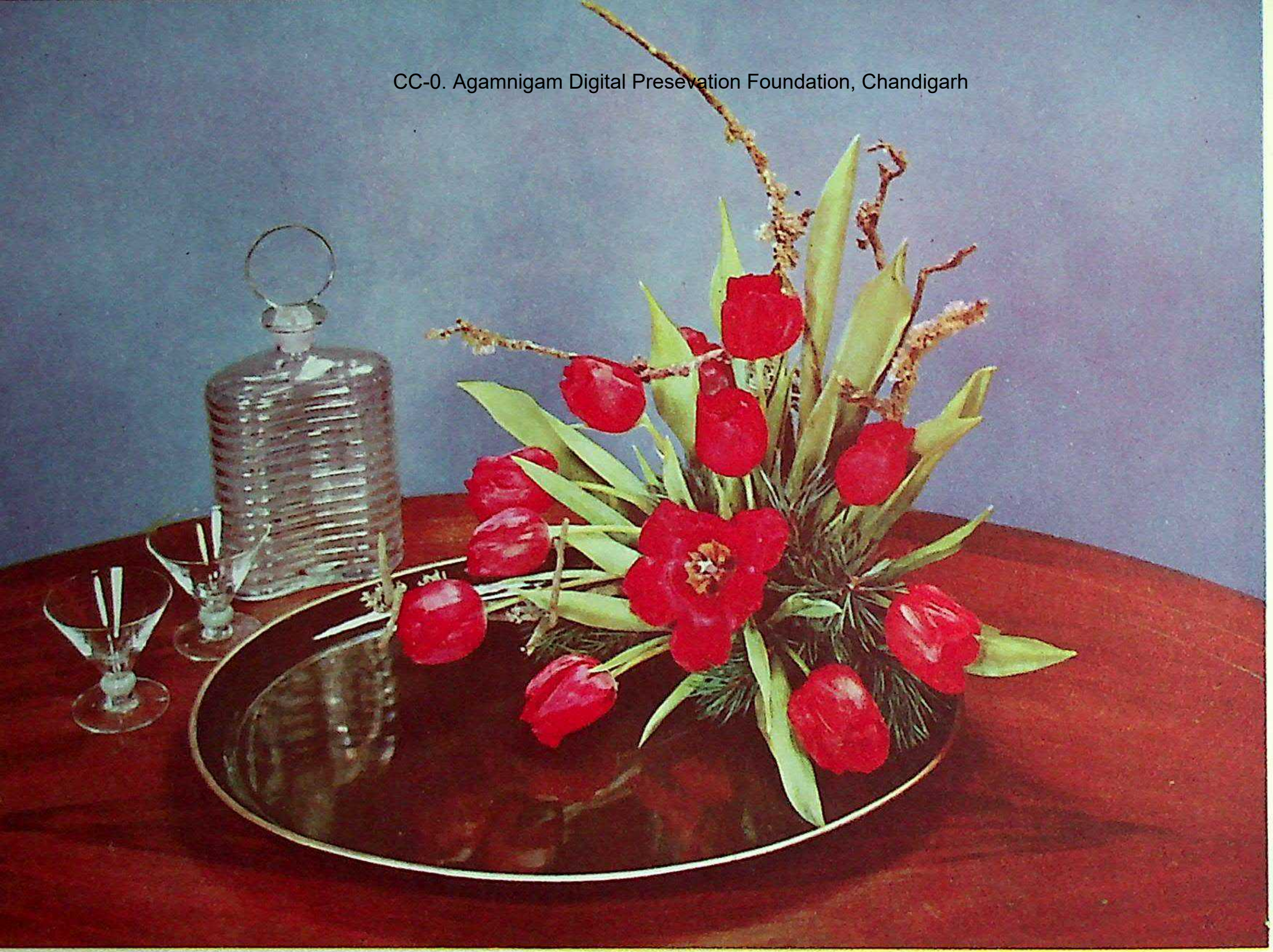
Above

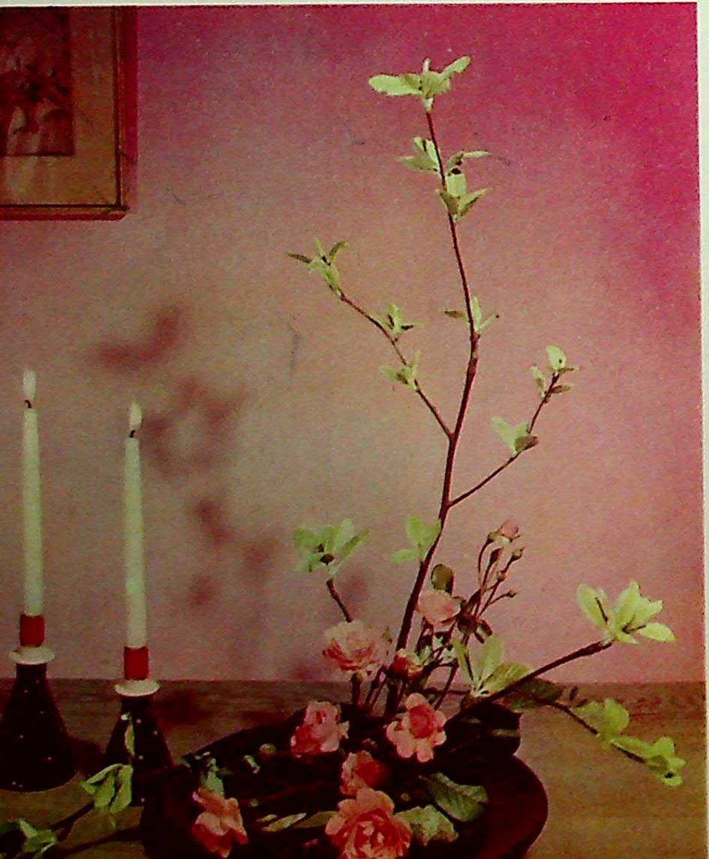
Suitable for a modern home, this simple design is composed of daffodils and pussy willow (salix) in a tin of water placed on a wooden base. The tin is hidden by wood and moss into which a tube holding primroses is inserted.



Right

This simple decoration is made with six blue iris, bulrushes and laurel leaves placed in a tin or dish behind silver birch bark.



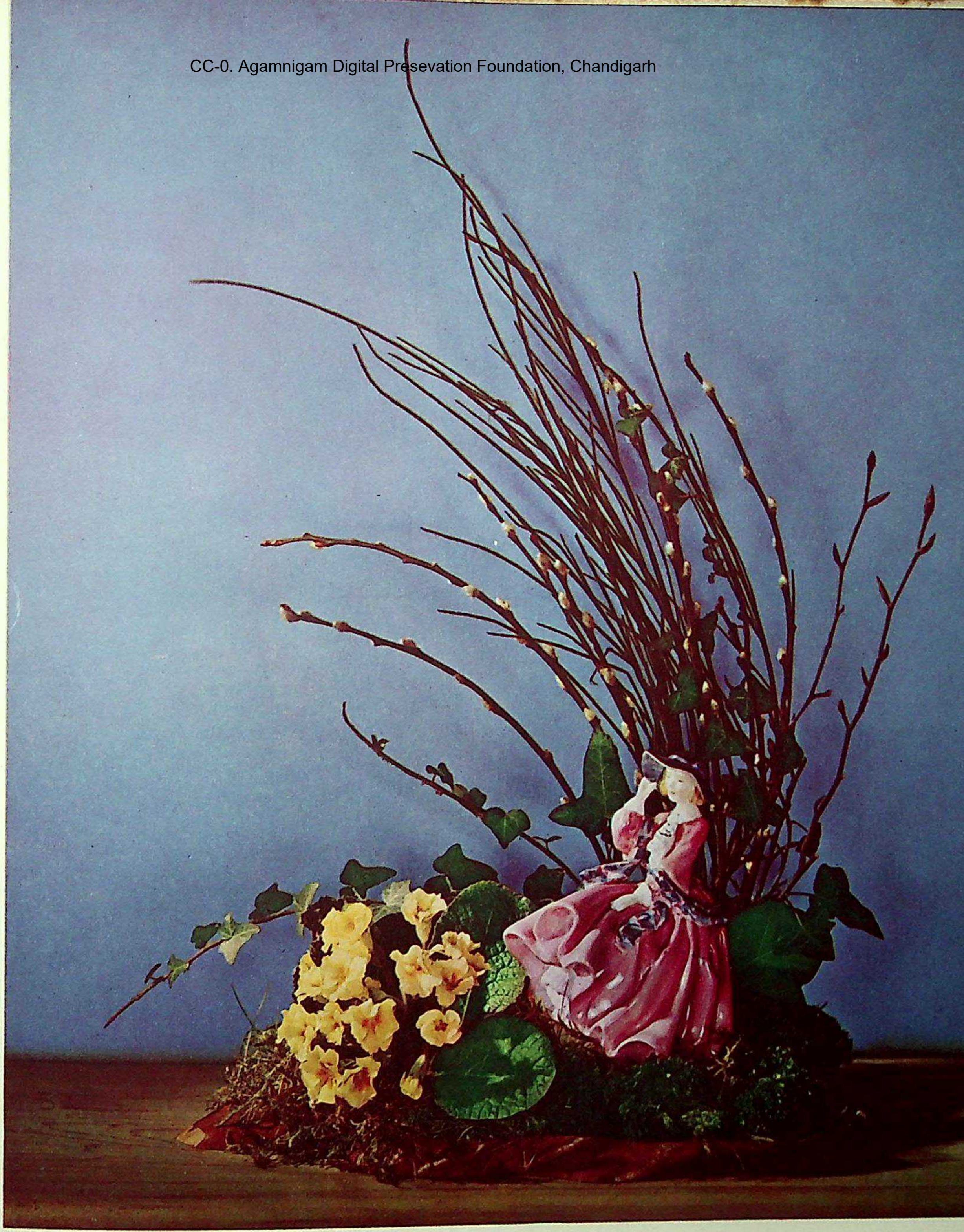


Above

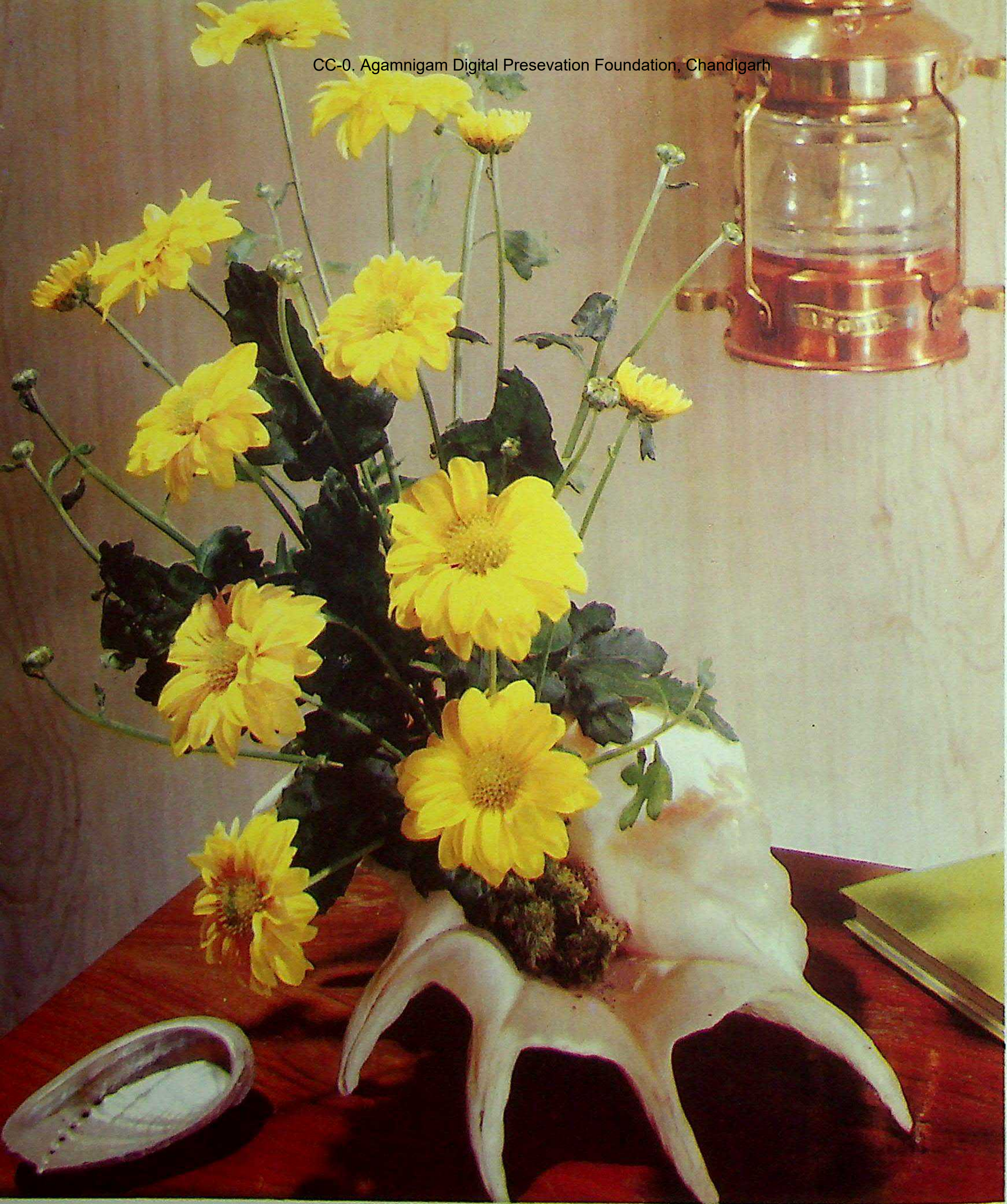
Space adds interest to many designs made in the modern manner. Here red tulips are grouped in a small dish at the side of a tray, leaving two-thirds open space.

Left

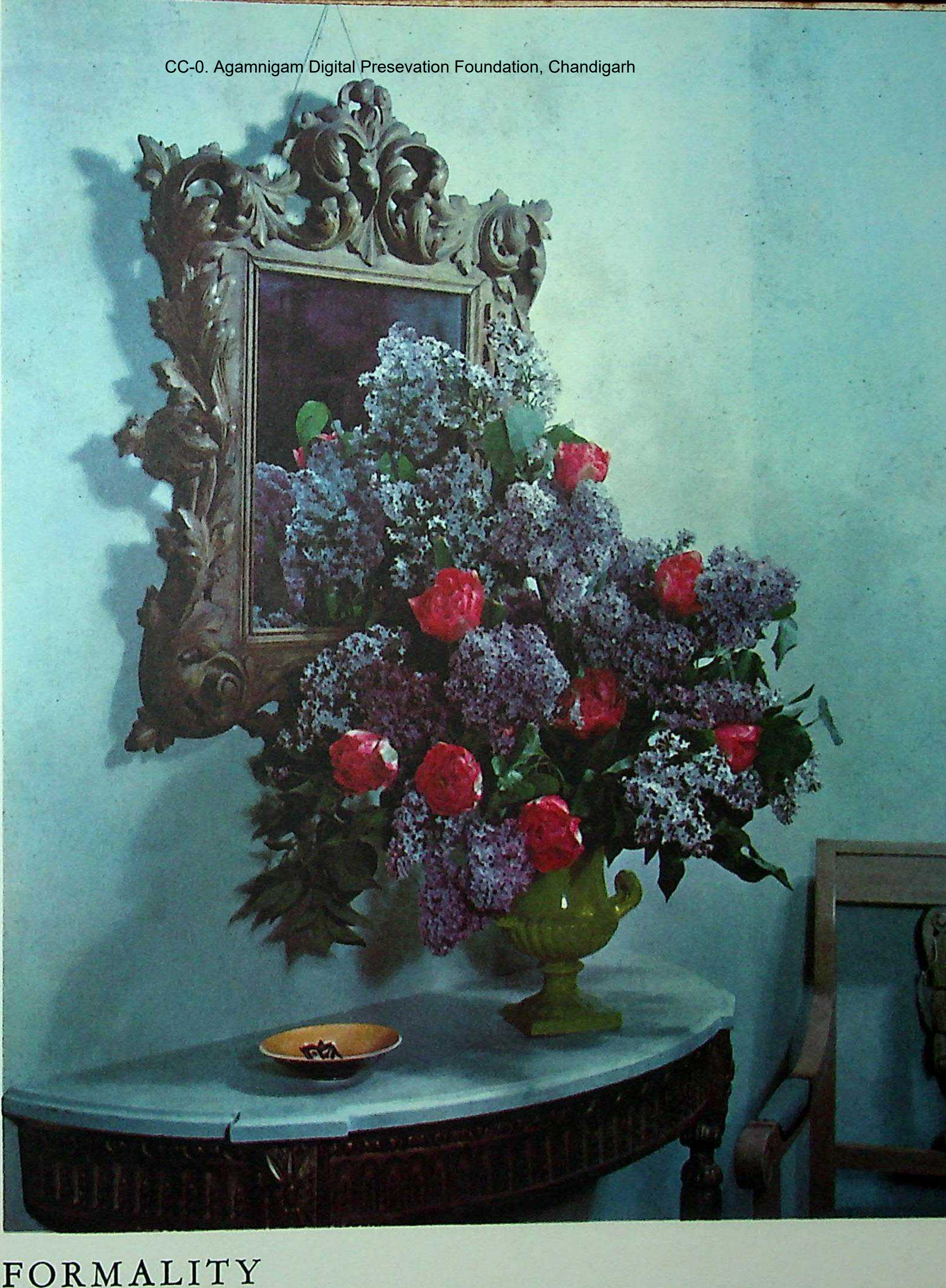
An easy design made with three twigs, the centre being emphasised by pale pink rambler roses. All held on a pinholder in a black dish.



This Royal Doulton china figurine picks up the rhythm of the windswept sprays of broom and pussy willow (salix) arranged on a pinholder on a wooden base covered with moss. Primroses in a small bottle were inserted at the left.

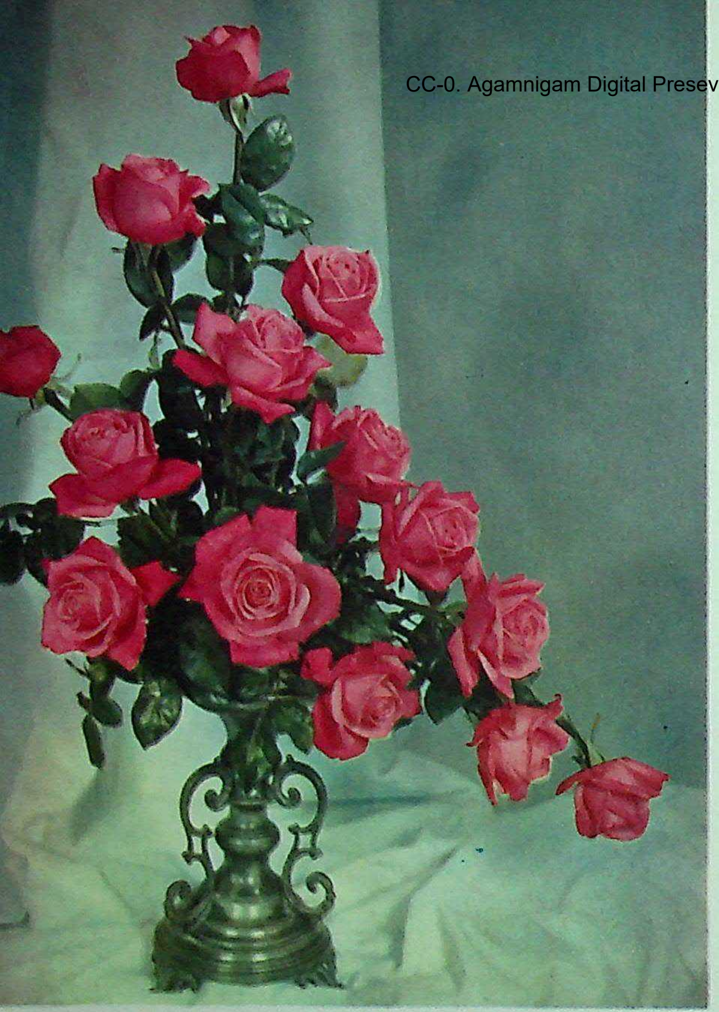


Yellow chrysanthemums cut to different lengths rise upright from a bed of wet moss in a Spider shell to make this informal design.

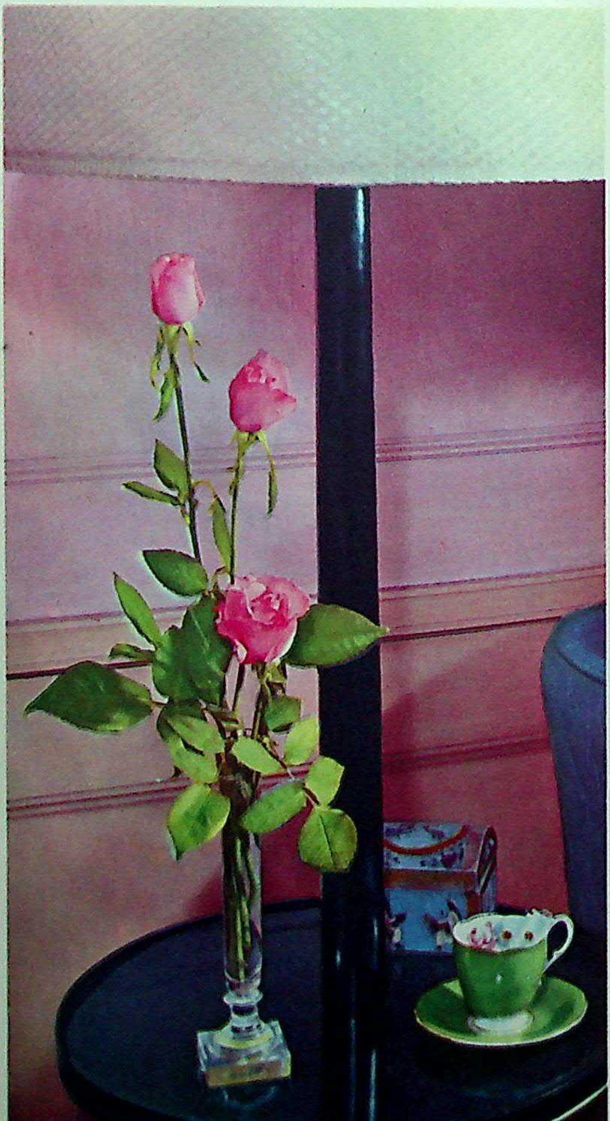


FORMALITY

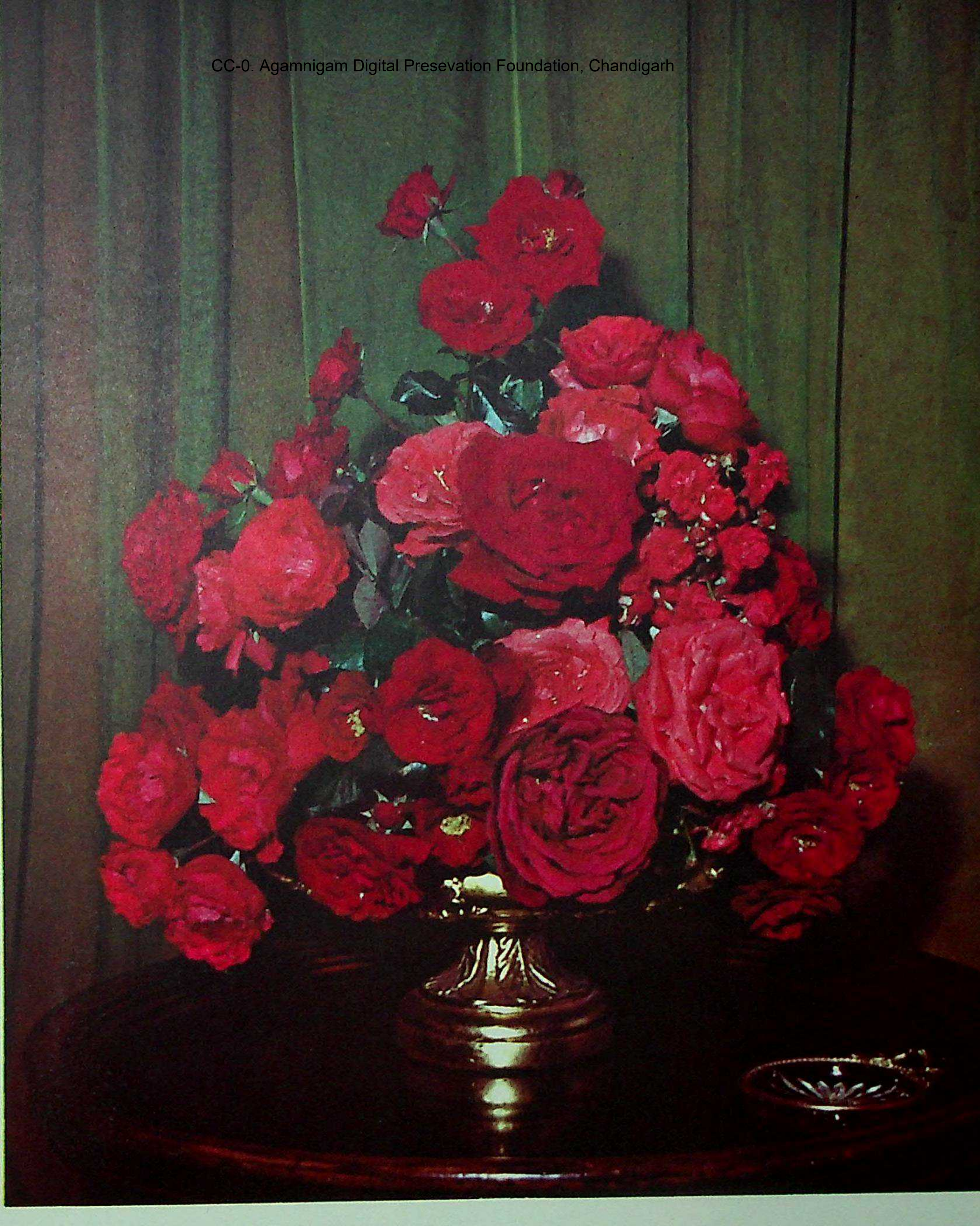
A lime green china urn held this arrangement of mauve lilac to which cerise-coloured double tulips were added. All the stems were held firm by crumpled wire netting.



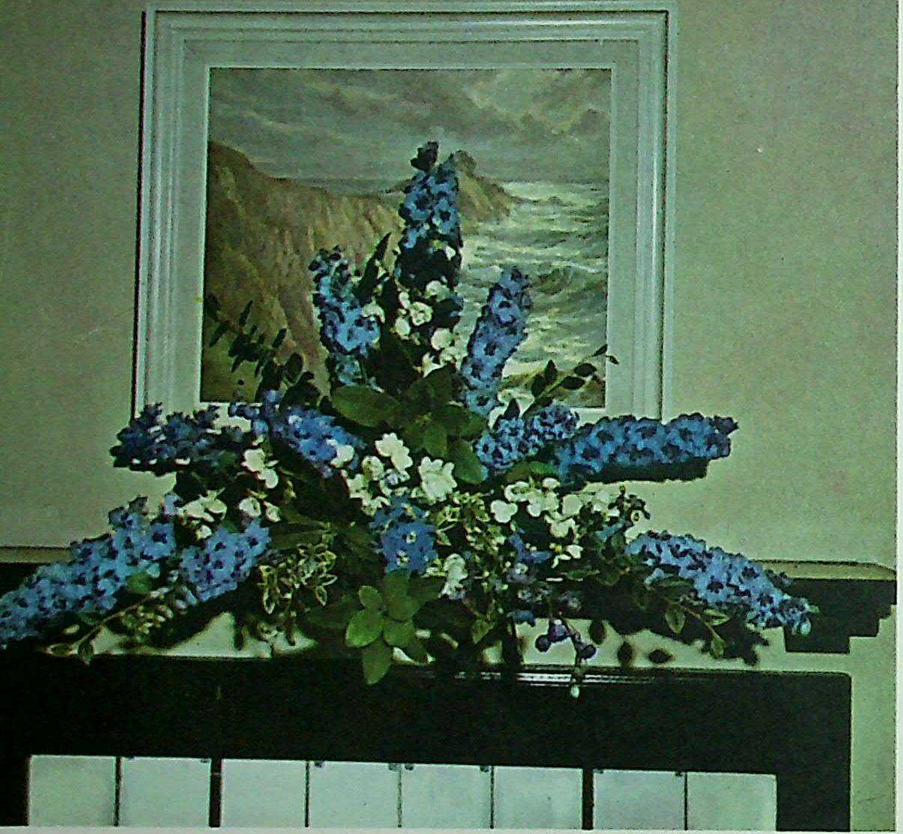
A pewter container held these beautiful roses, which are known as " Lady Zia " in England. The stems were cut to varying lengths to make this asymmetrical design which seems particularly suitable for one end of a side table.

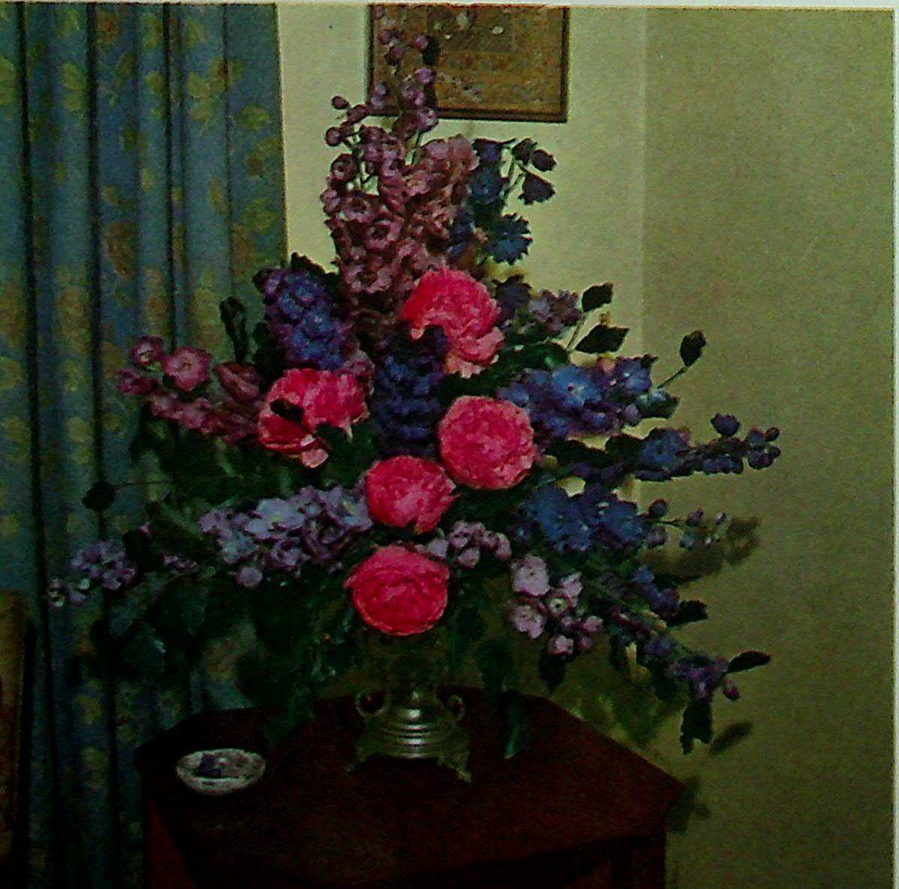


The stark simplicity of these three roses in a bud vase placed under a table lamp is most effective.



Roses in clashing red colours placed in a gilded urn made this arrangement suitable for a formal setting.

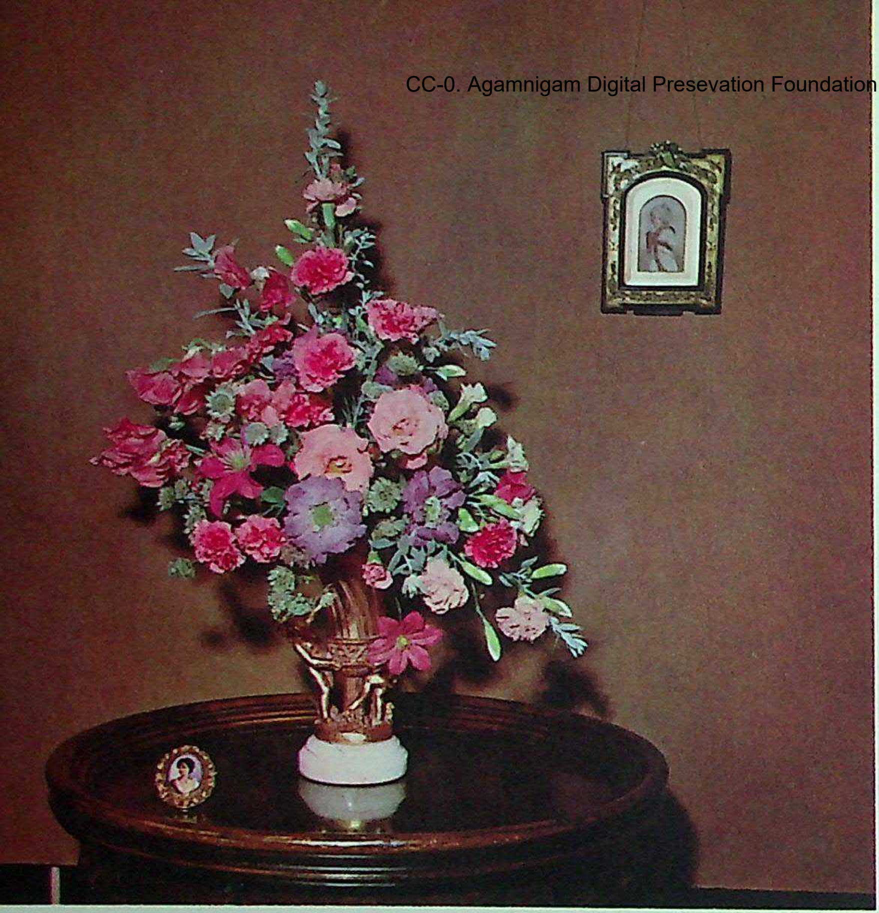




Left
White philadelphus and green rhododendron leaves emphasised the centre of this low triangular design made with blue delphiniums which would look well in the centre of a mantelshelf.

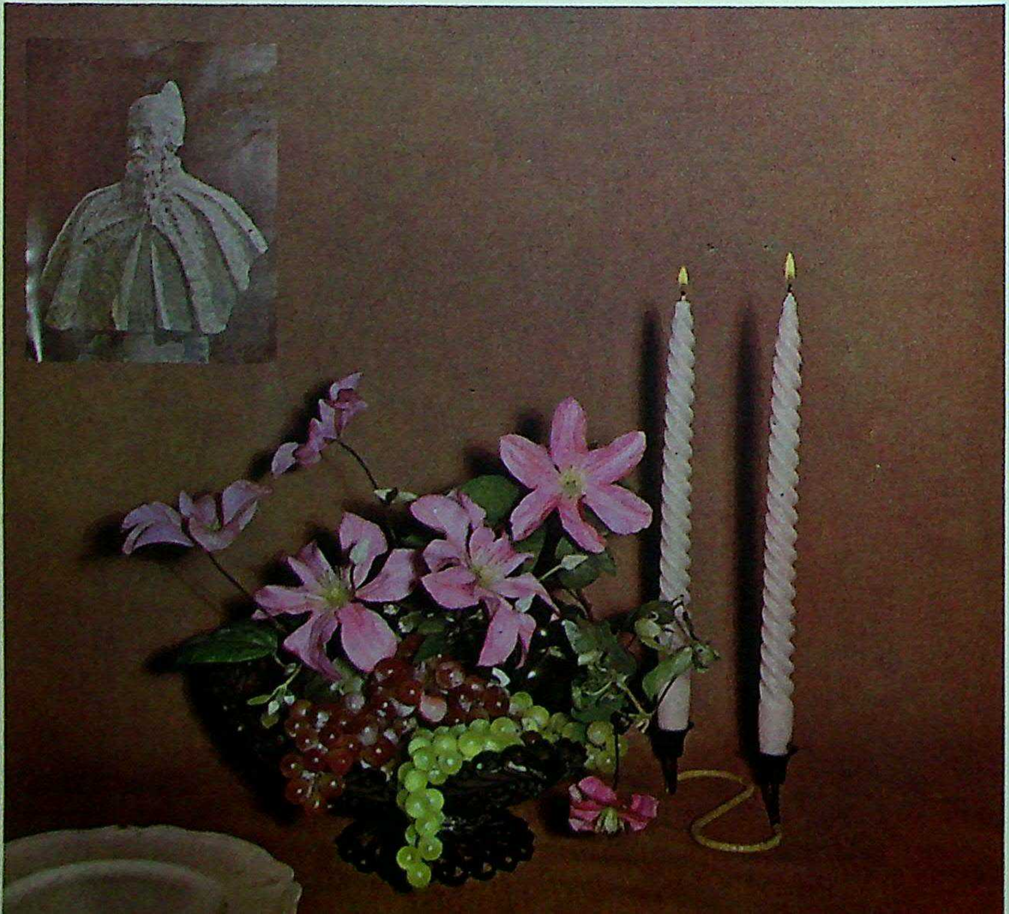
Left
Tall, fine delphiniums, used with great effect with copper beech leaves, formed the outline of this display which was emphasised down the centre with round, pink paeonies.

Opposite
Broad Hosta lily leaves were introduced as a change of form against the pointed white delphiniums which were arranged with a few yellow roses in this swerved design in a gilt dolphin vase.

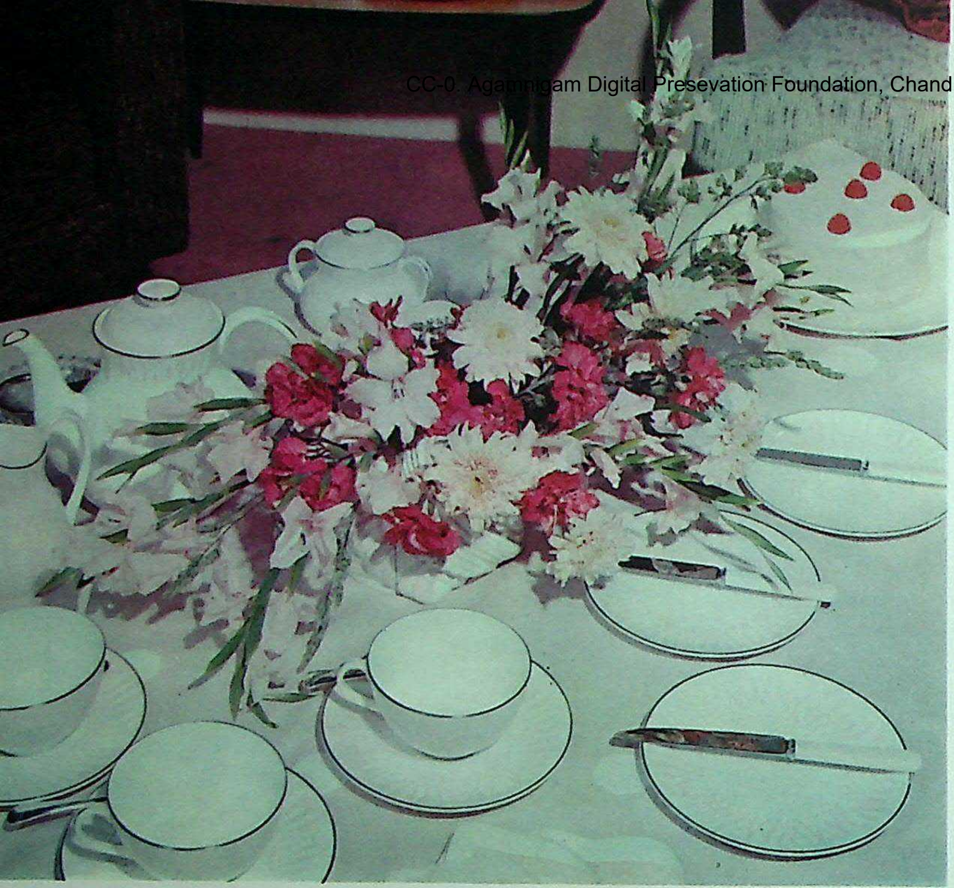


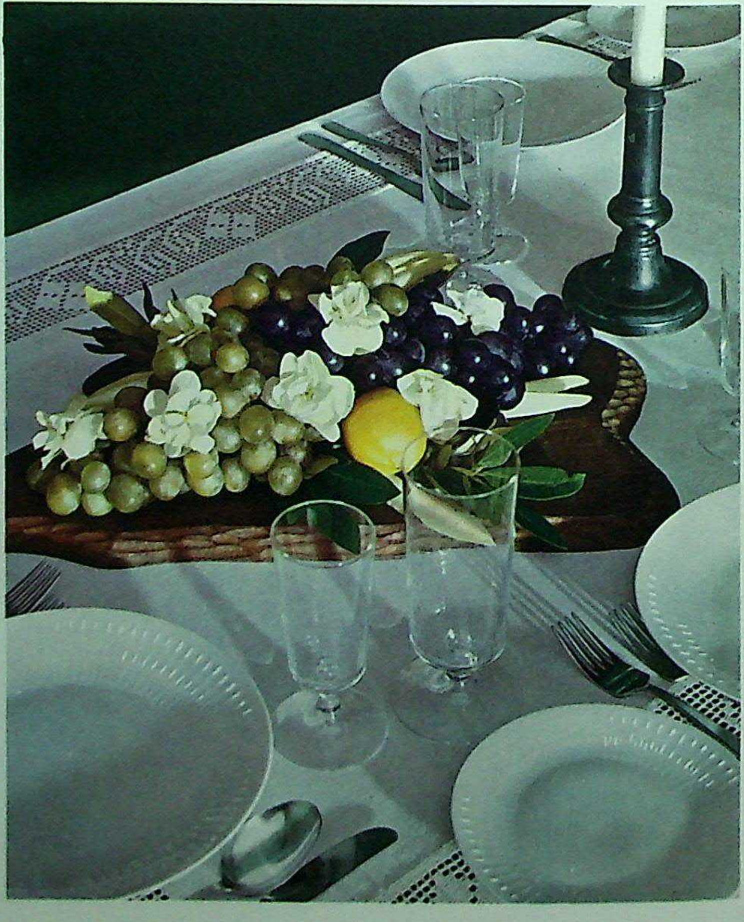
Left
This pink group, particularly suitable for a formal setting, was composed of dianthus, sweet peas, scabious, clematis, astrantia and grey artemisia foliage. All stems were held by wire netting.

Opposite
The outline of this triangular design was made with pointed delphiniums, stocks and antirrhinums. Sweet peas were tilted forward whilst roses were placed for central interest.



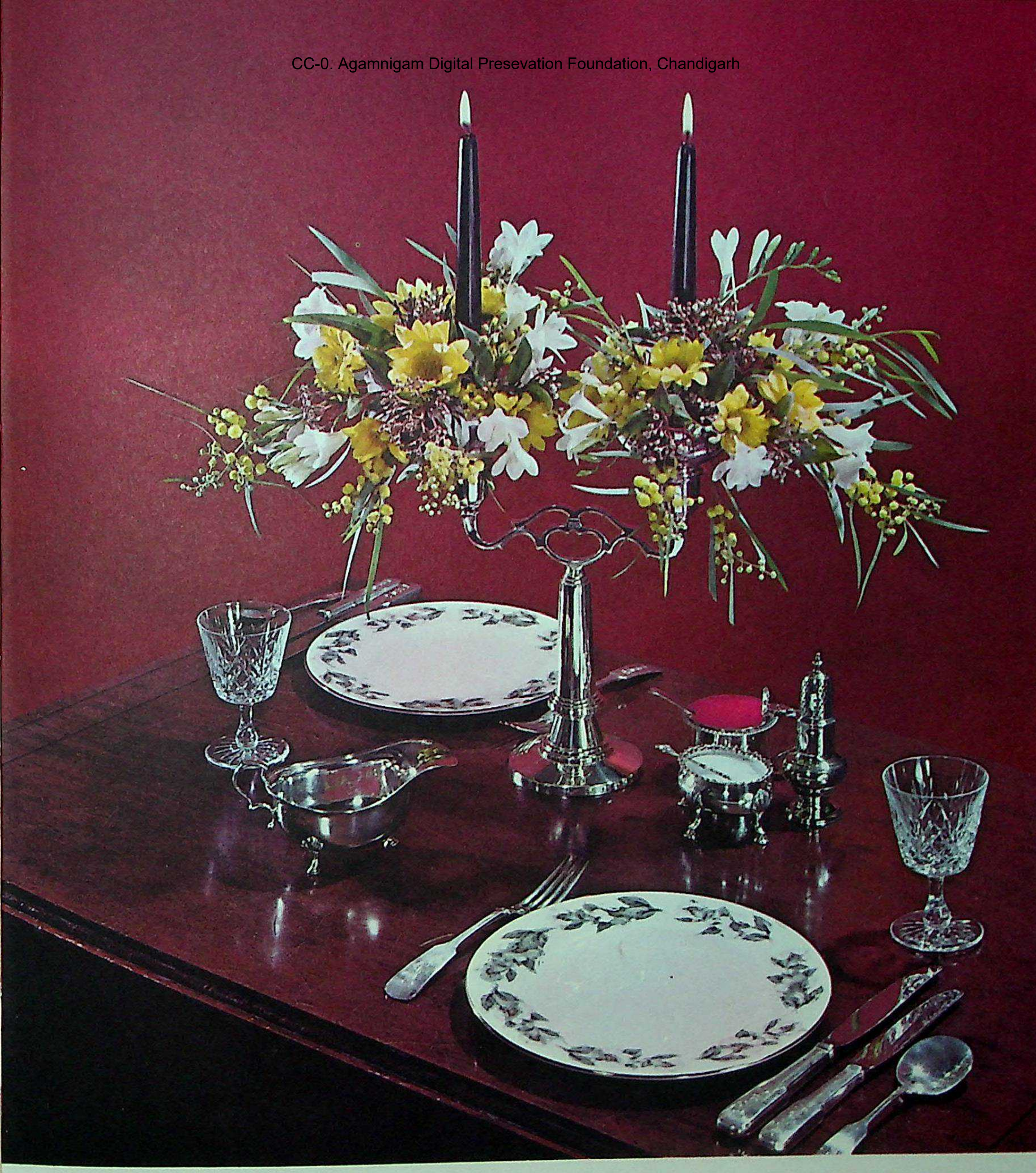
Right
Clematis in tubes of water were inserted among grapes to make this interesting design for a small table.



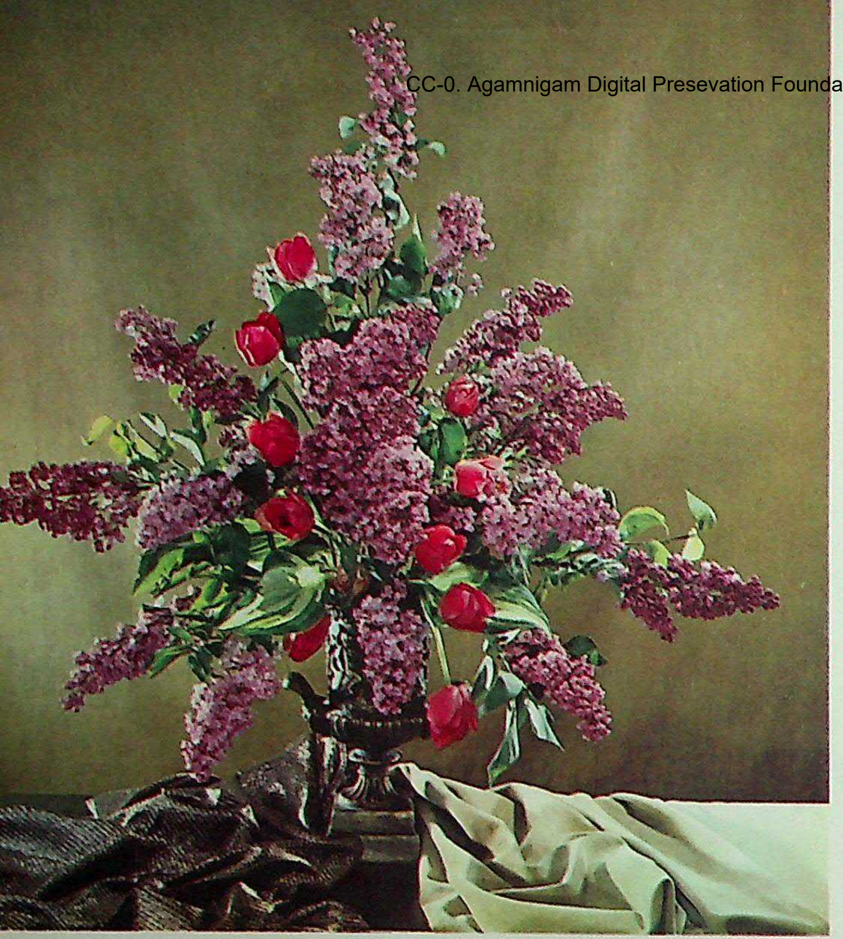


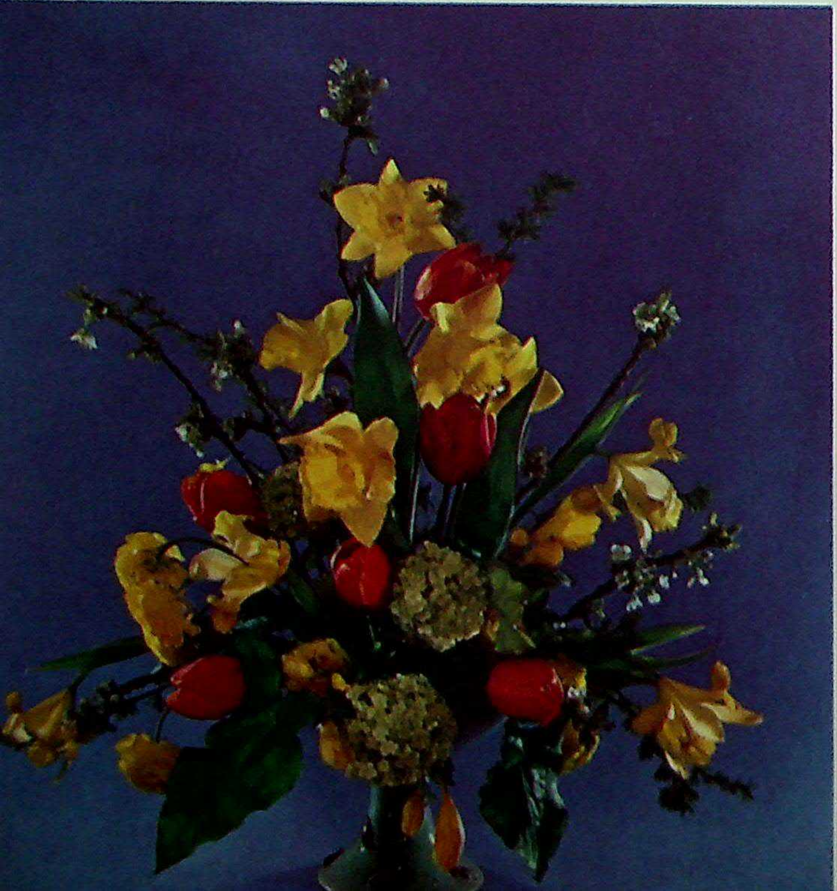
Above
This low arrangement of pink flowers suitable for a tea table was composed of pink Gladioli colvillei on the outside, with pink daisies and dianthus in the centre. All the stems were held by wire netting in a white and pink china shell.

Right
Fruit and camellia buds (or any other small flowers would do) were placed on an oak base as a centrepiece for a dinner table. Flowers were inserted through the grapes which were placed on crumpled wire over a dish of water.



Candle cups filled with wire netting placed in a silver candelabra contained short yellow and white flowers to make this formal setting for a table.

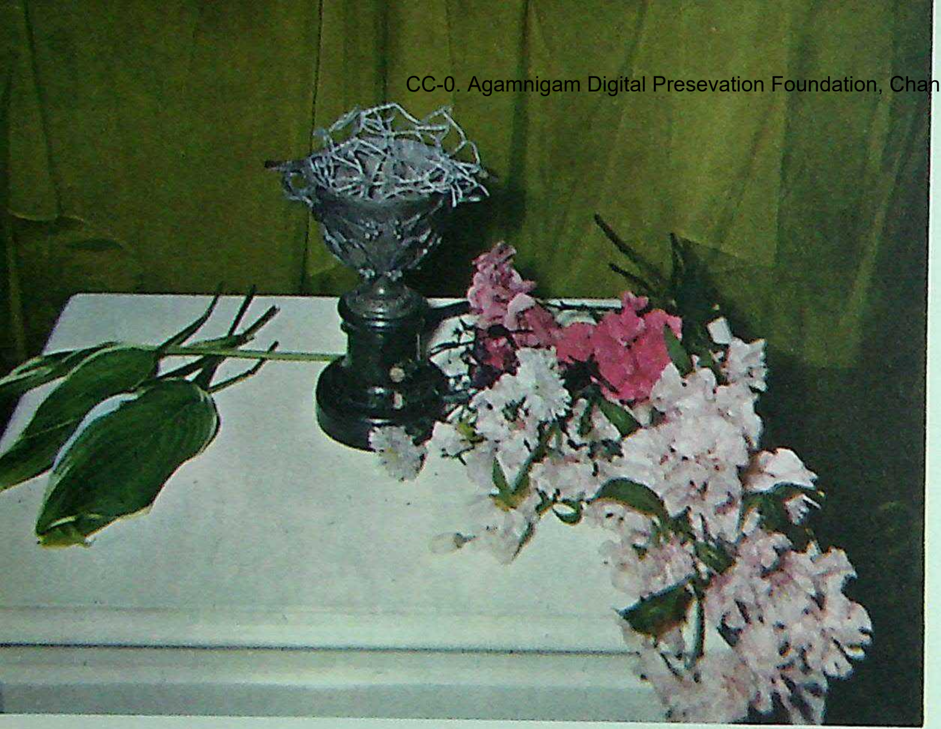




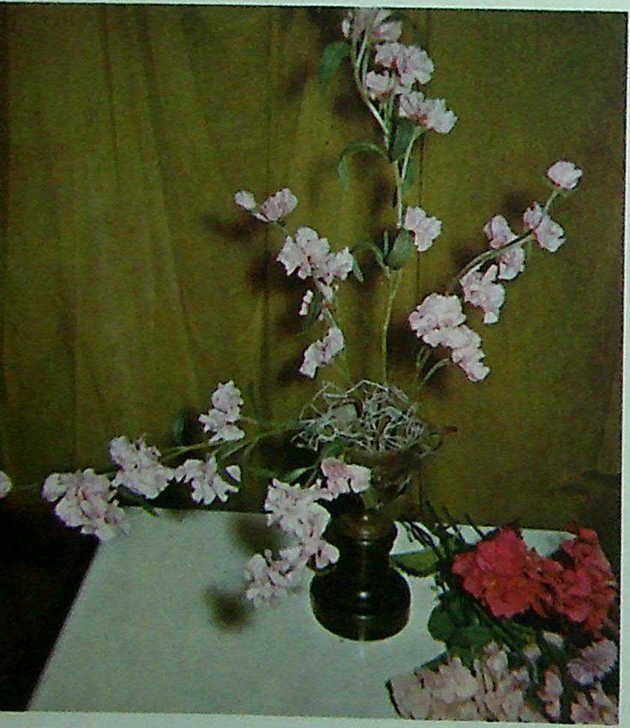
Left
Mauve lilac and pink tulips in a formal urn made an interesting triangular design for a formal room. The stems were held in crumpled wire netting.

Left
This mixture of spring flowers composed of yellow iris, daffodils and ranunculus was backed with blossom and focalised low in front with green heads of Viburnum opulus.

Opposite
This formal, triangular design suitable for a hall was made of blue iris, yellow daffodils, freesias and mimosa and held by wire netting over a pinholder in an old lamp-stand container. Ivy (Hedera chinensis) and berberis leaves were added for depth.

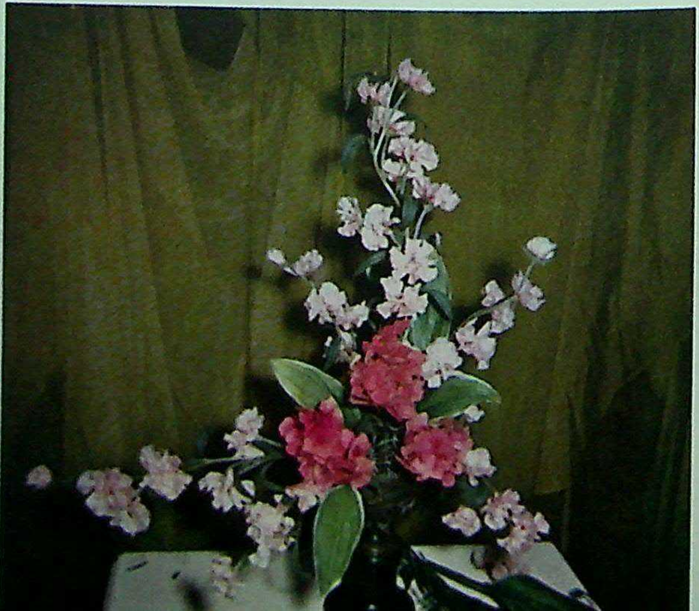


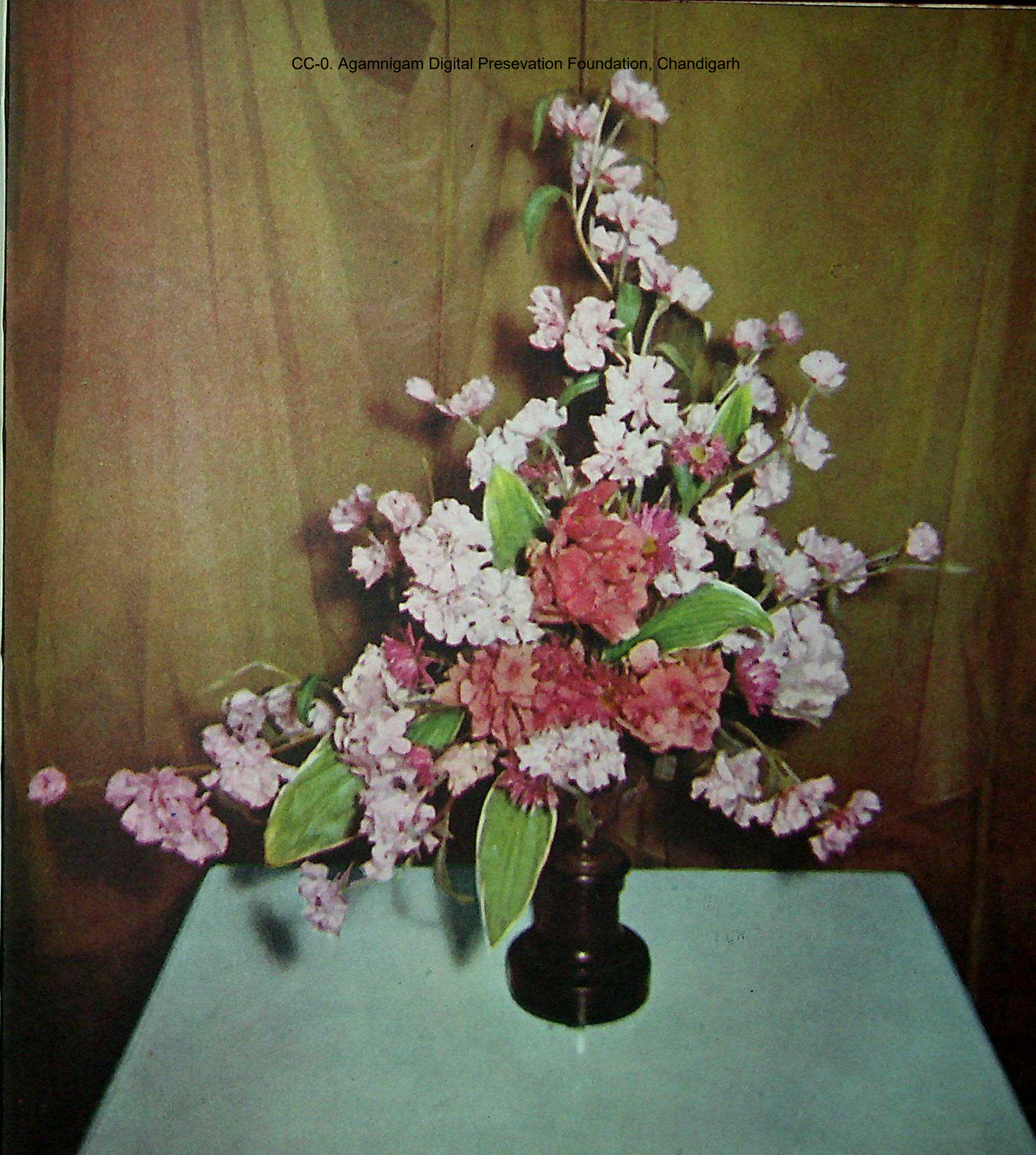
(i) Preparation of vase shows the crumpled wire above the rim of vase.



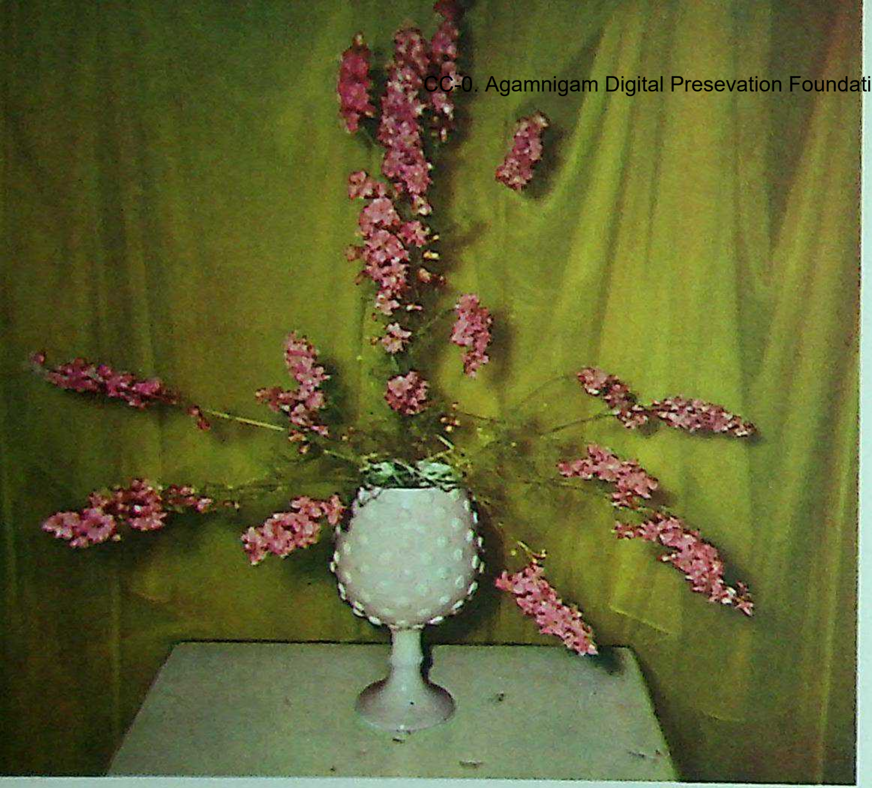
(ii) The outline of an irregular design was next made with pink clarkia.

(iii) Hydrangea flowers and funkia leaves were placed at the base of the tallest flowers.

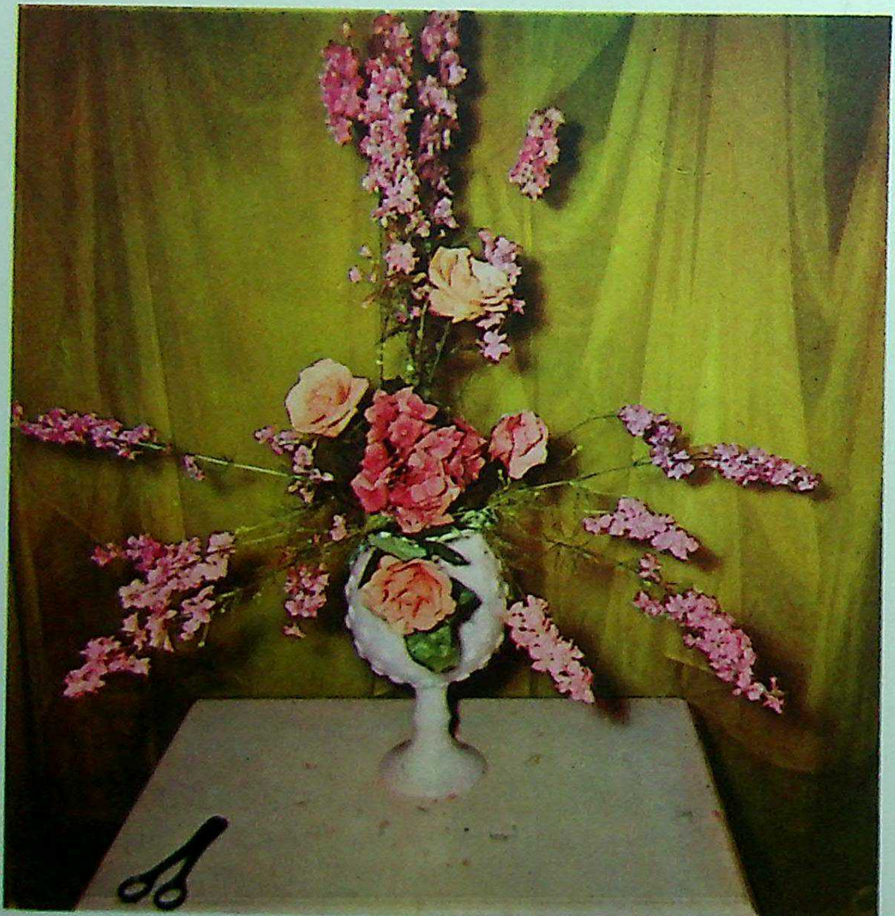




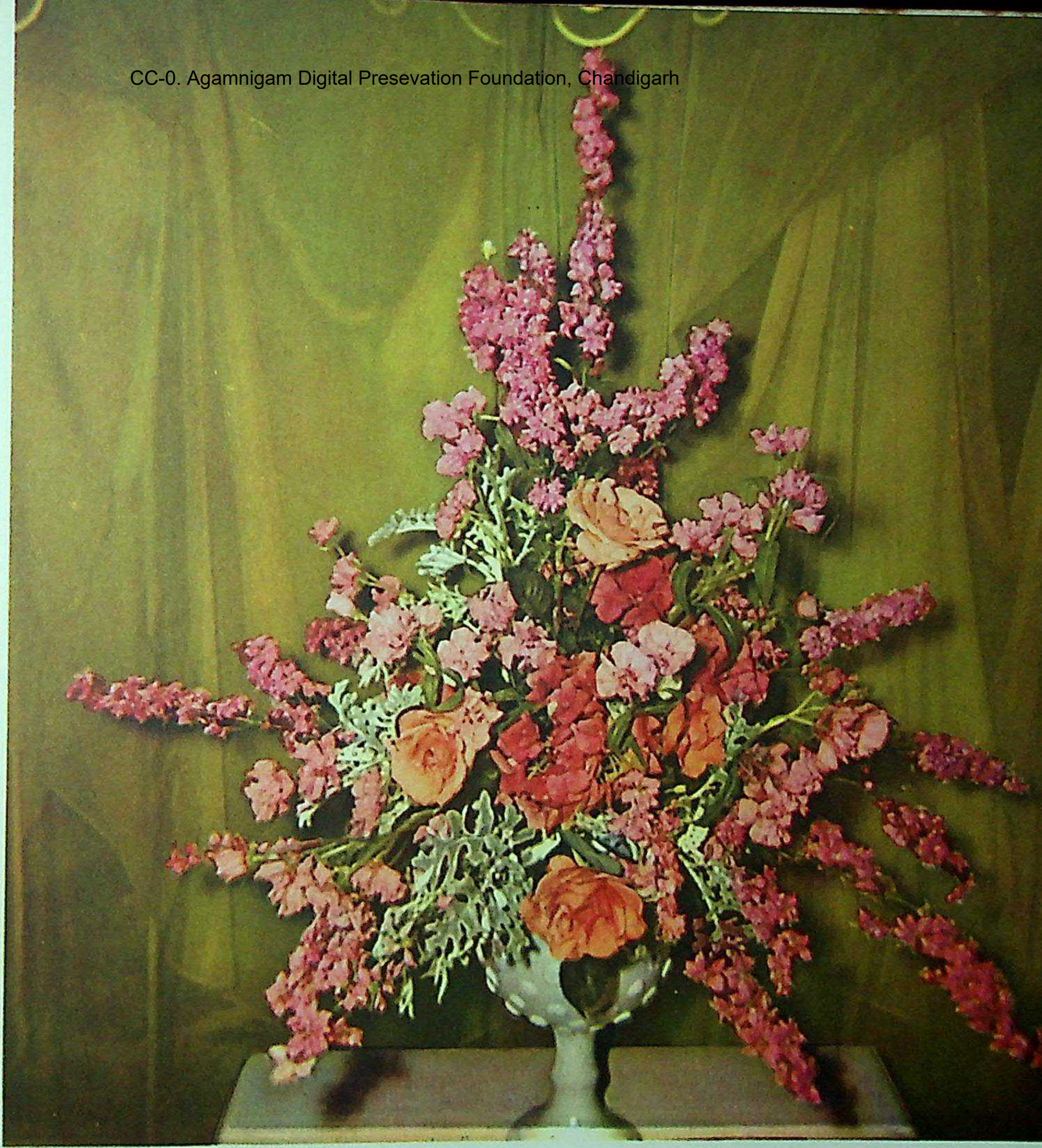
(*iv*) *More flowers were added to fill up the design with some protruding forward to avoid a flat effect.*

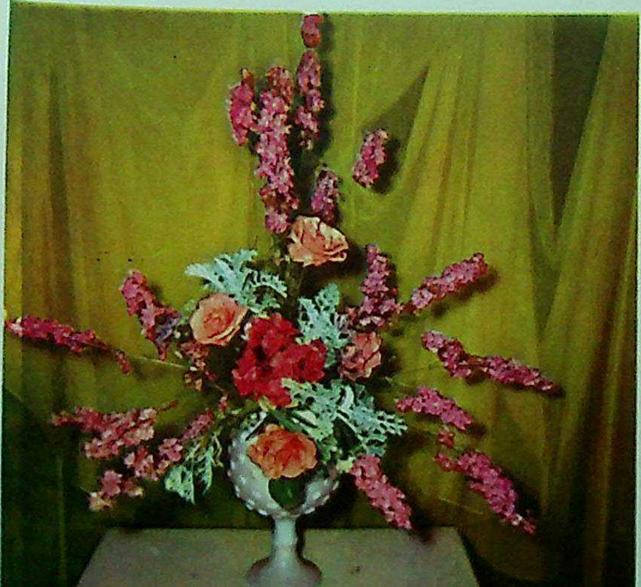


(*i*) *The outline of this triangular design was made with pointed larkspur with the low stems flowing forward. The vase was filled to above the rim with crumpled wire netting.*



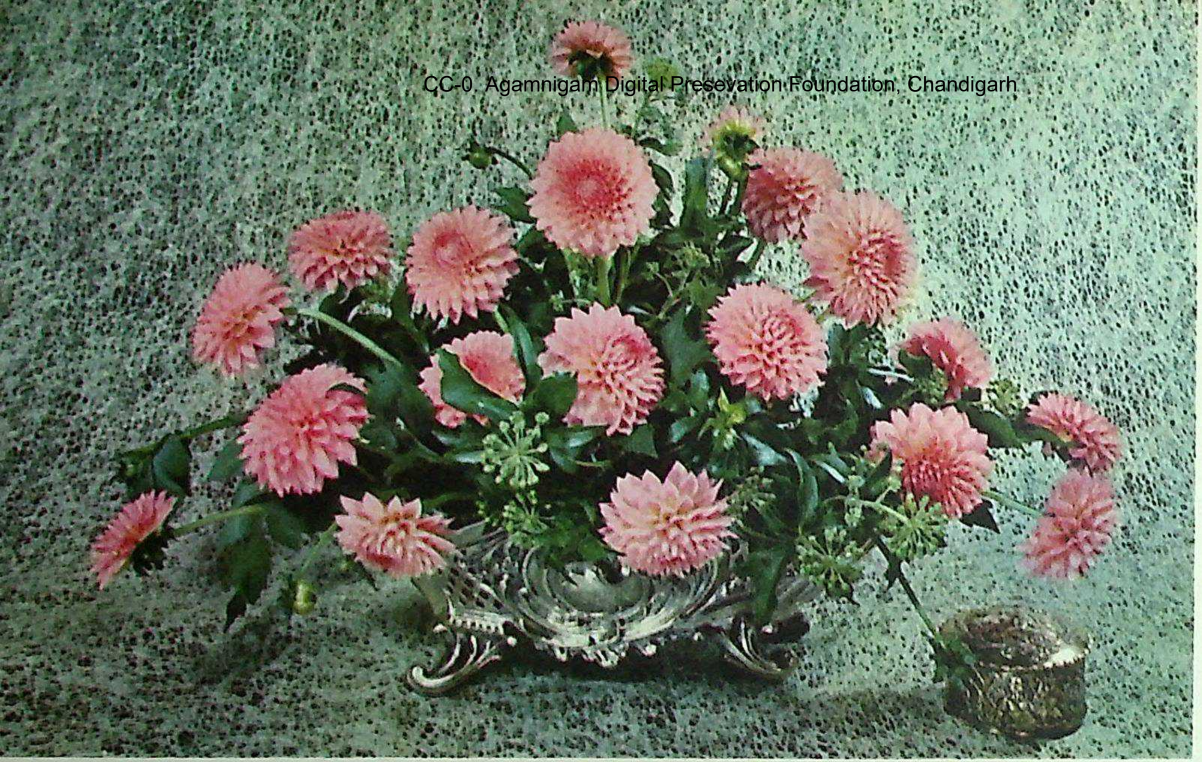
(*ii*) *The central line was strengthened by rounder flowers, such as roses and hydrangea and grey leaves of Centaurea maritima.*

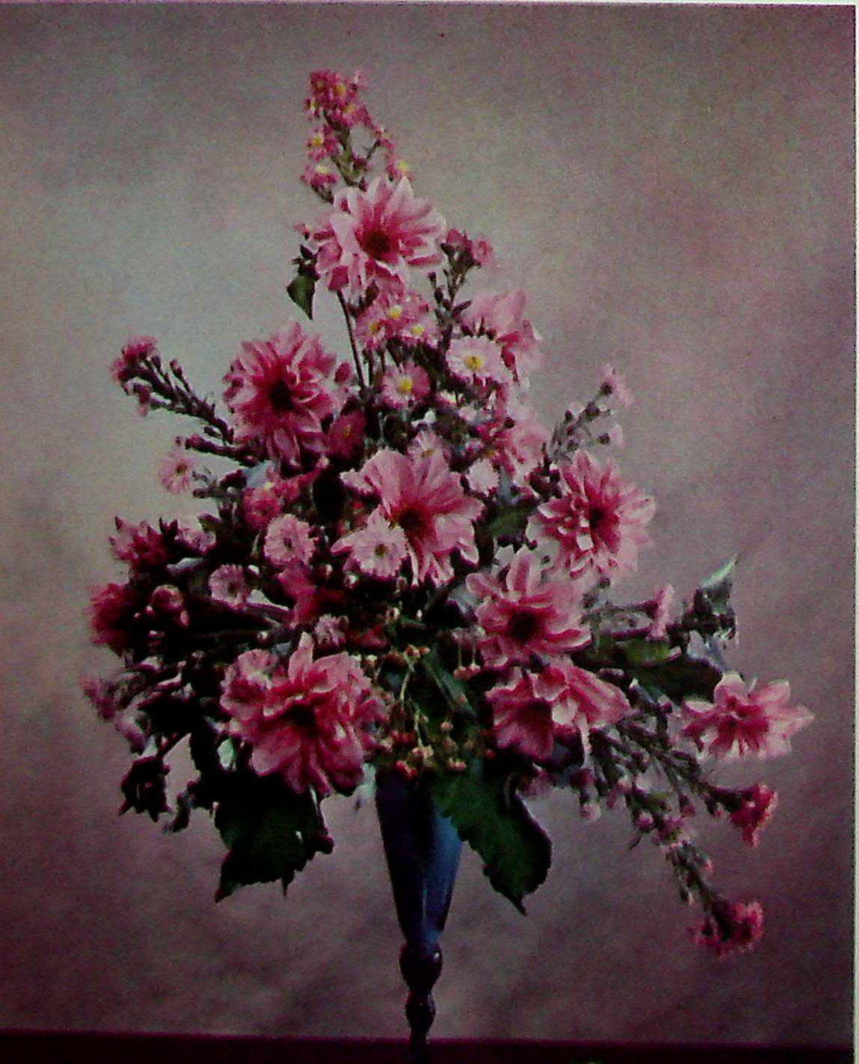




Above
(*iv*) *The completed arrangement with short flowers and leaves tucked in close to the wire to hide it.*

Left
(*iii*) *More larkspur was added, with the stems aimed always to the centre, yet pointing forward to avoid a flat effect.*



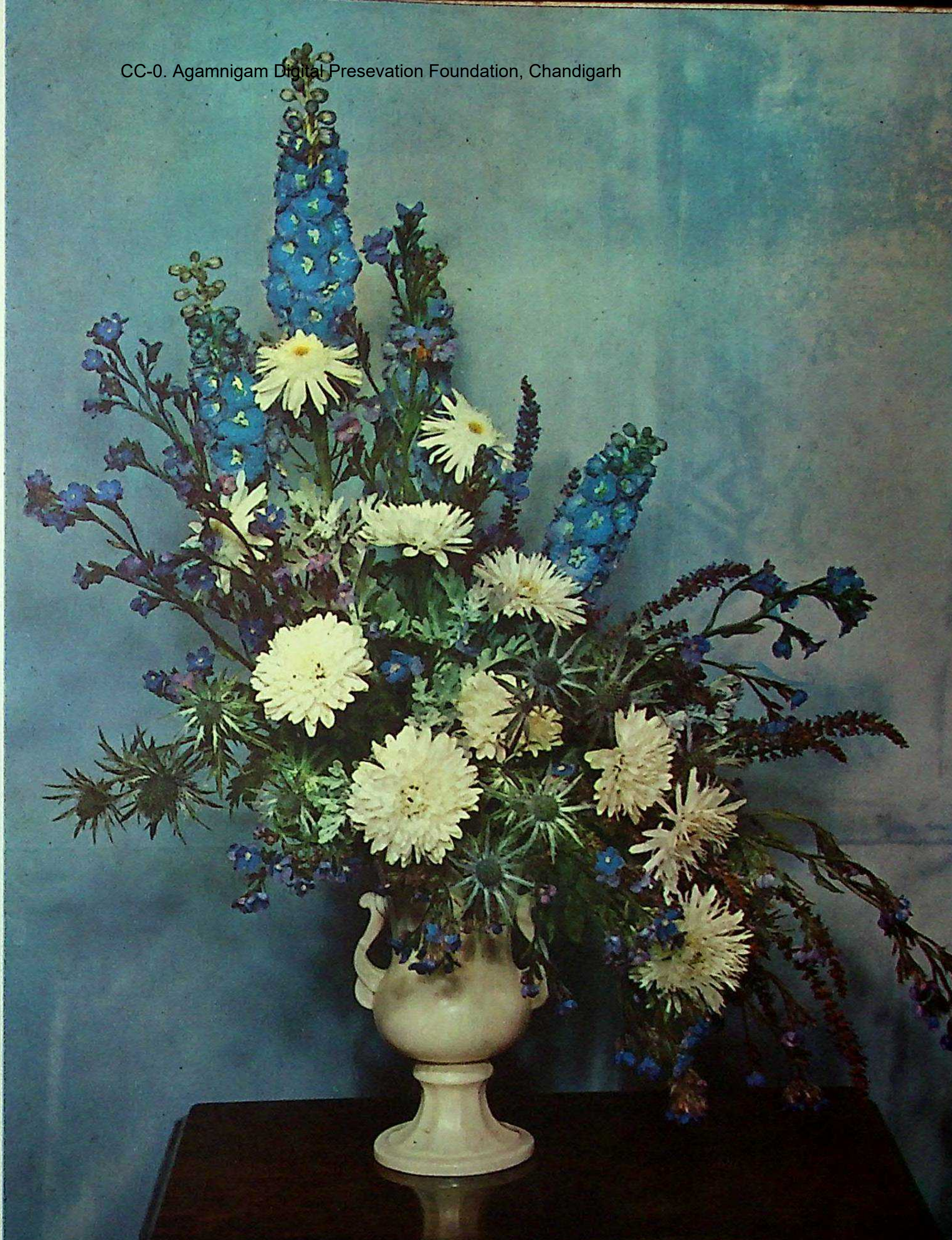


Above

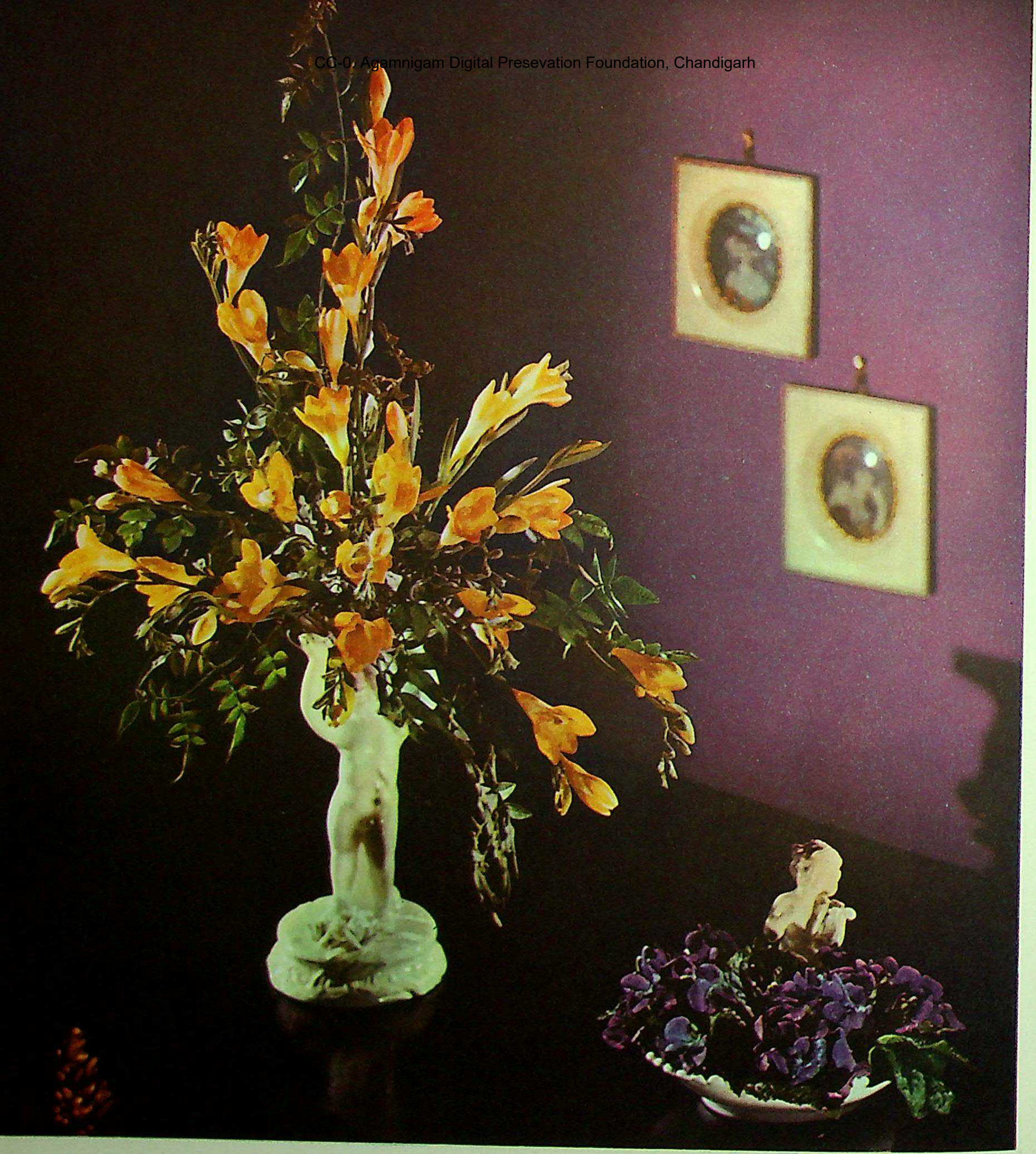
This formal " all round " arrangement of pink dahlias was made in an antique brass jardinière, the stems being held firm by crumpled wire netting.

Left

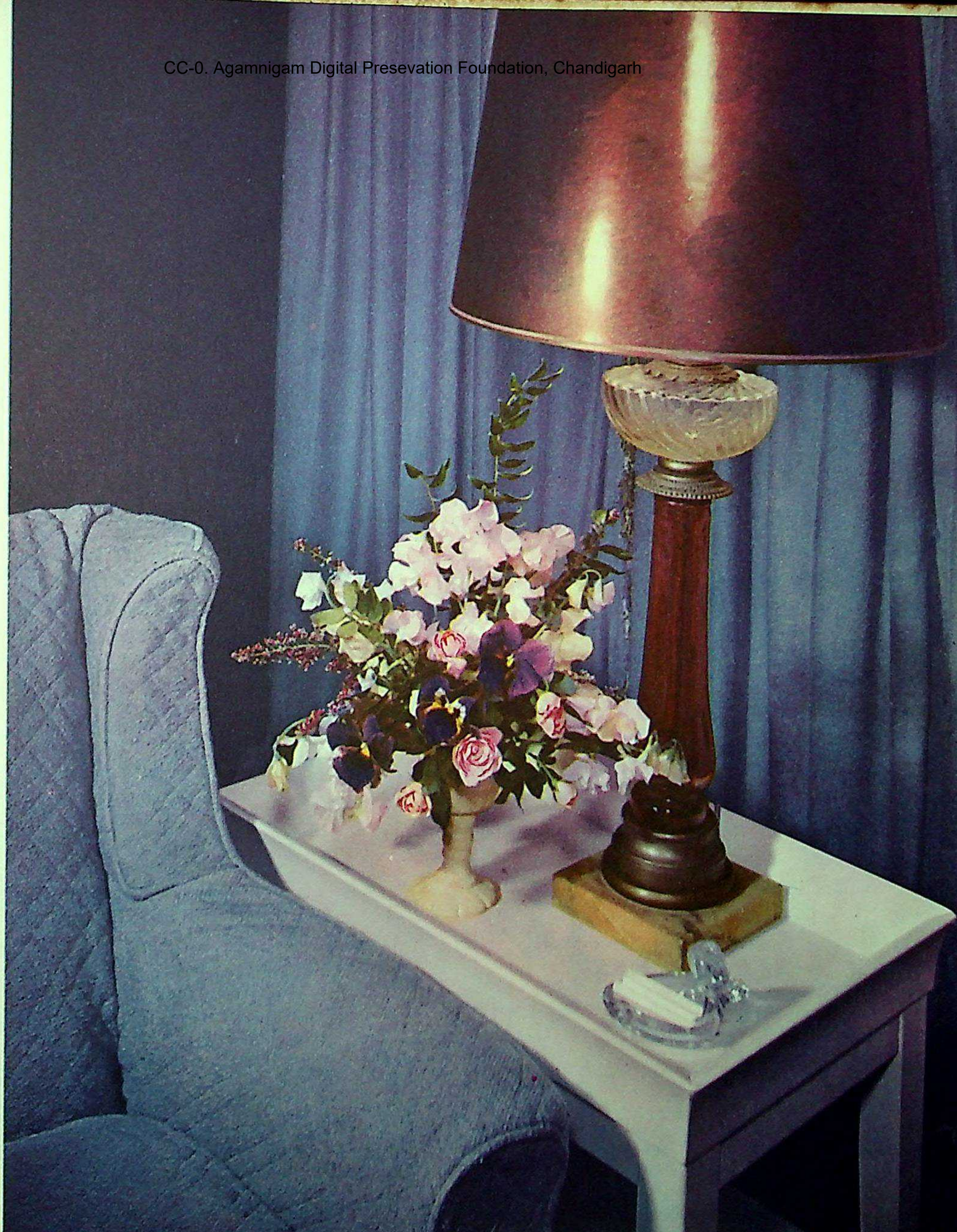
A tall glass goblet held this mixture of pink asters (Michaelmas daisies) and single dahlias. The arrangement seems particularly suitable for a side table.



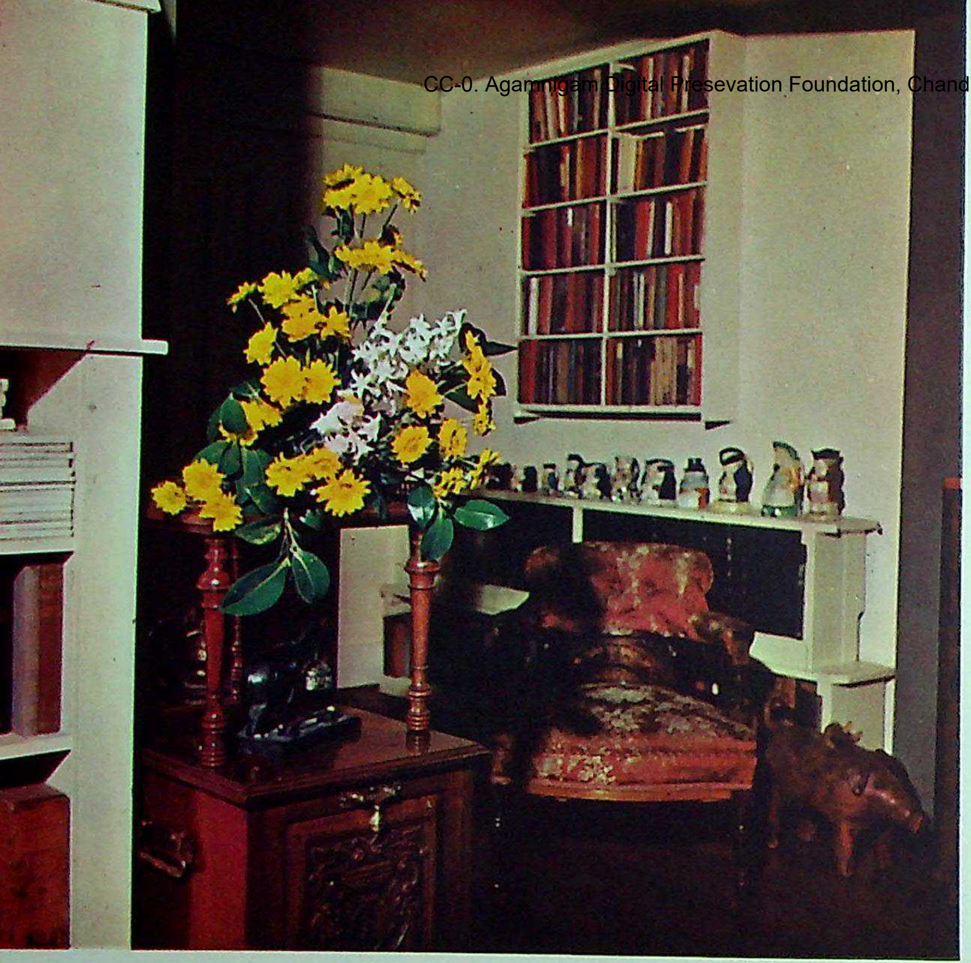
Blue and white was the theme of this design made with tall blue delphiniums, blue anchusa and thistle-like sea holly, emphasised by white chrysanthemums.



Yellow freesias cut to different lengths made this delightful design, the colour scheme being contrasted with a low group of violets.

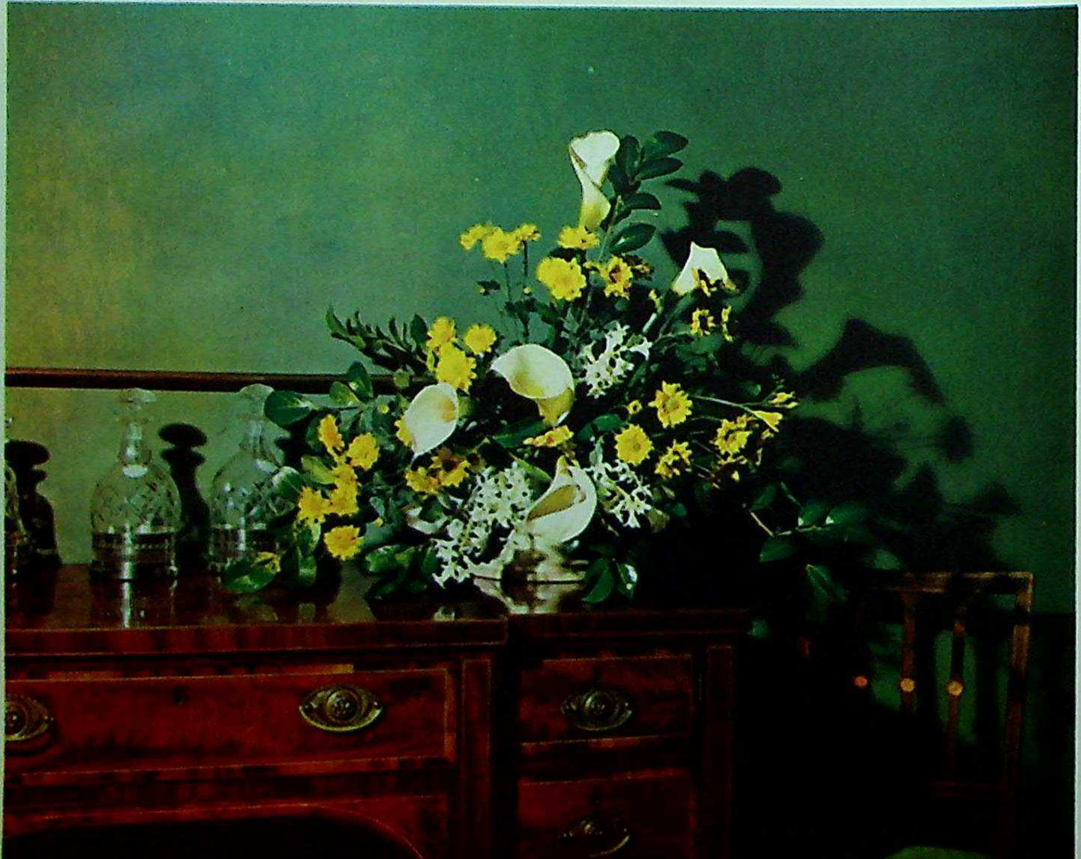


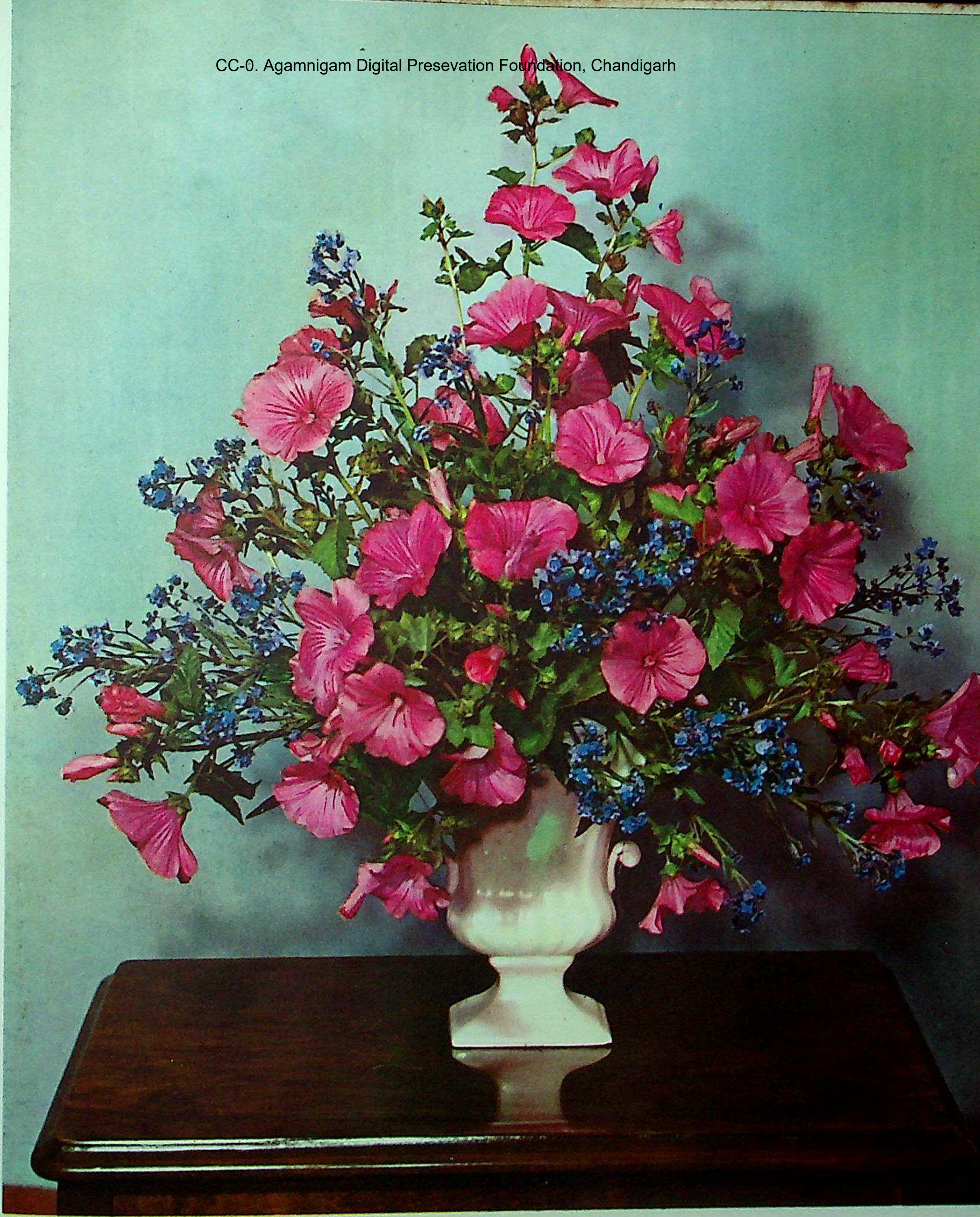
Placed under a lamp, these small flowers in a goblet made another charming arrangement for a side table.



Left
This casual grouping of yellow and white flowers held by crumpled wire netting makes a gay arrangement for a winter room setting.

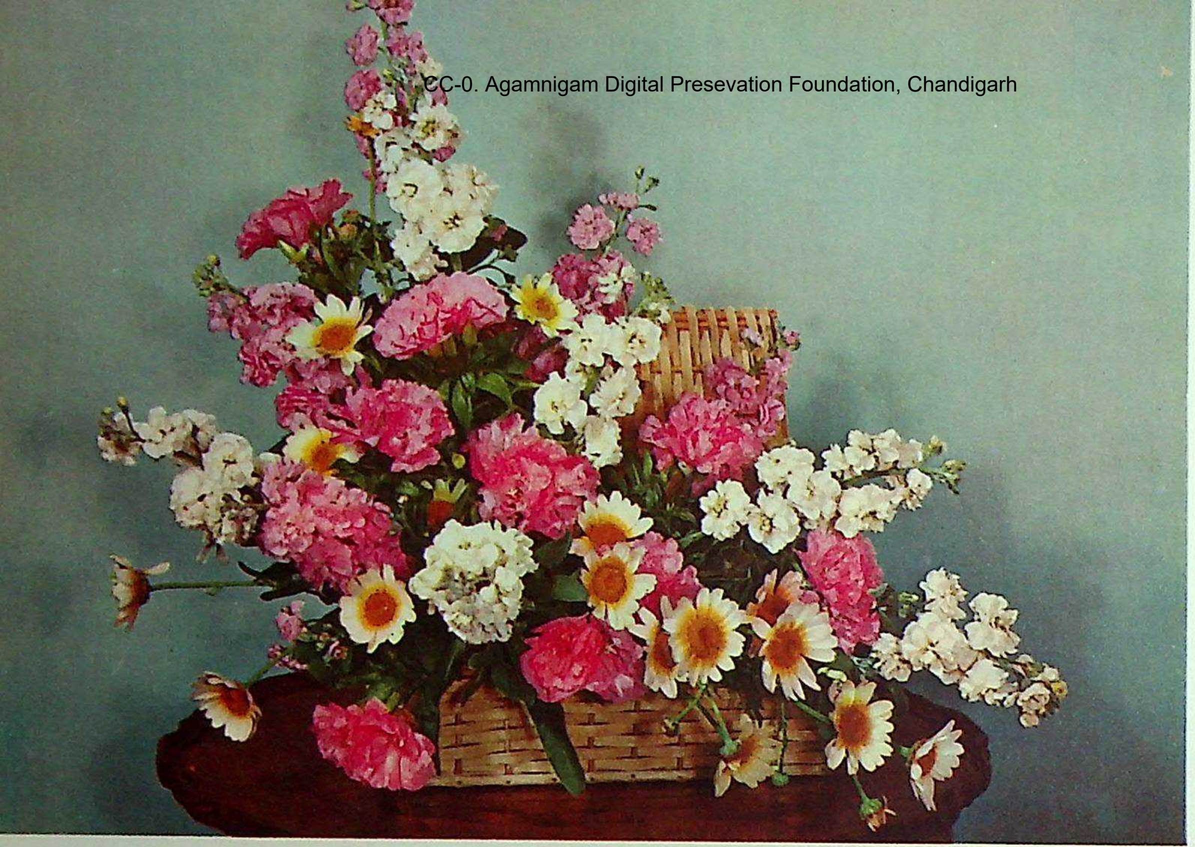
Below
Arum lilies from the greenhouse are placed centrally in this yellow and white group for a sideboard.

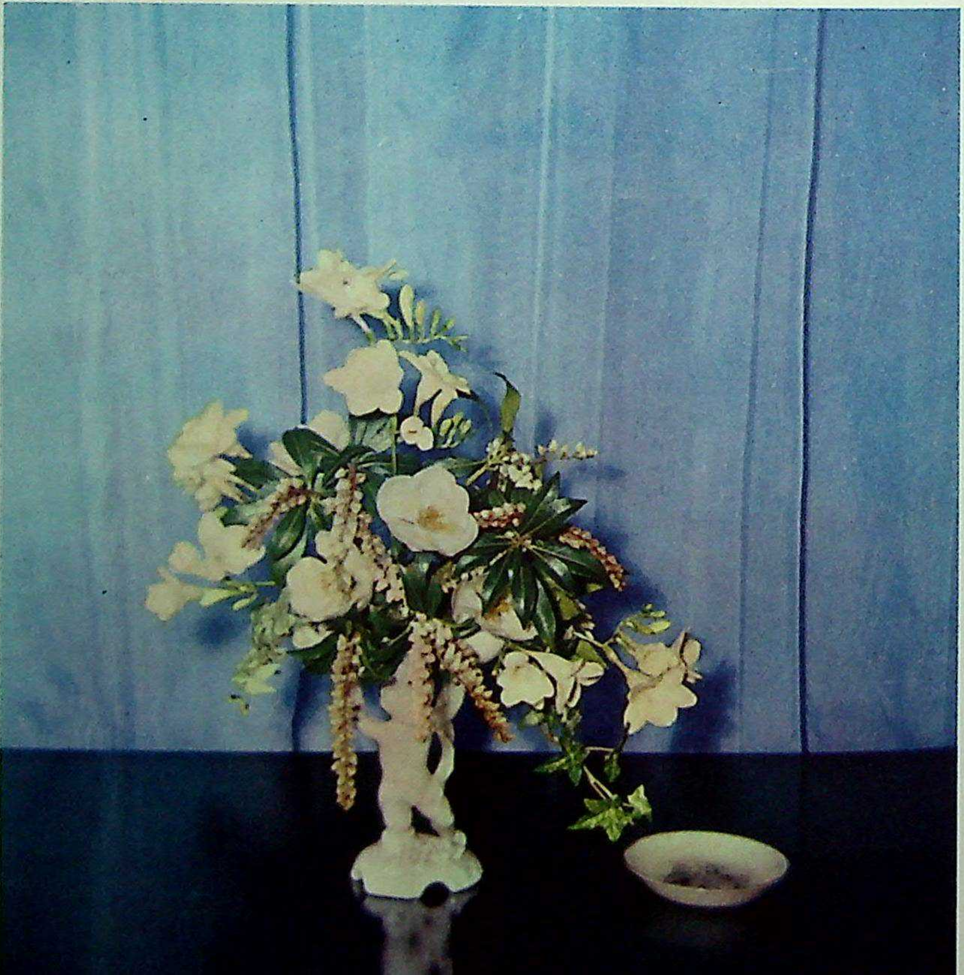




FROM THE GARDEN

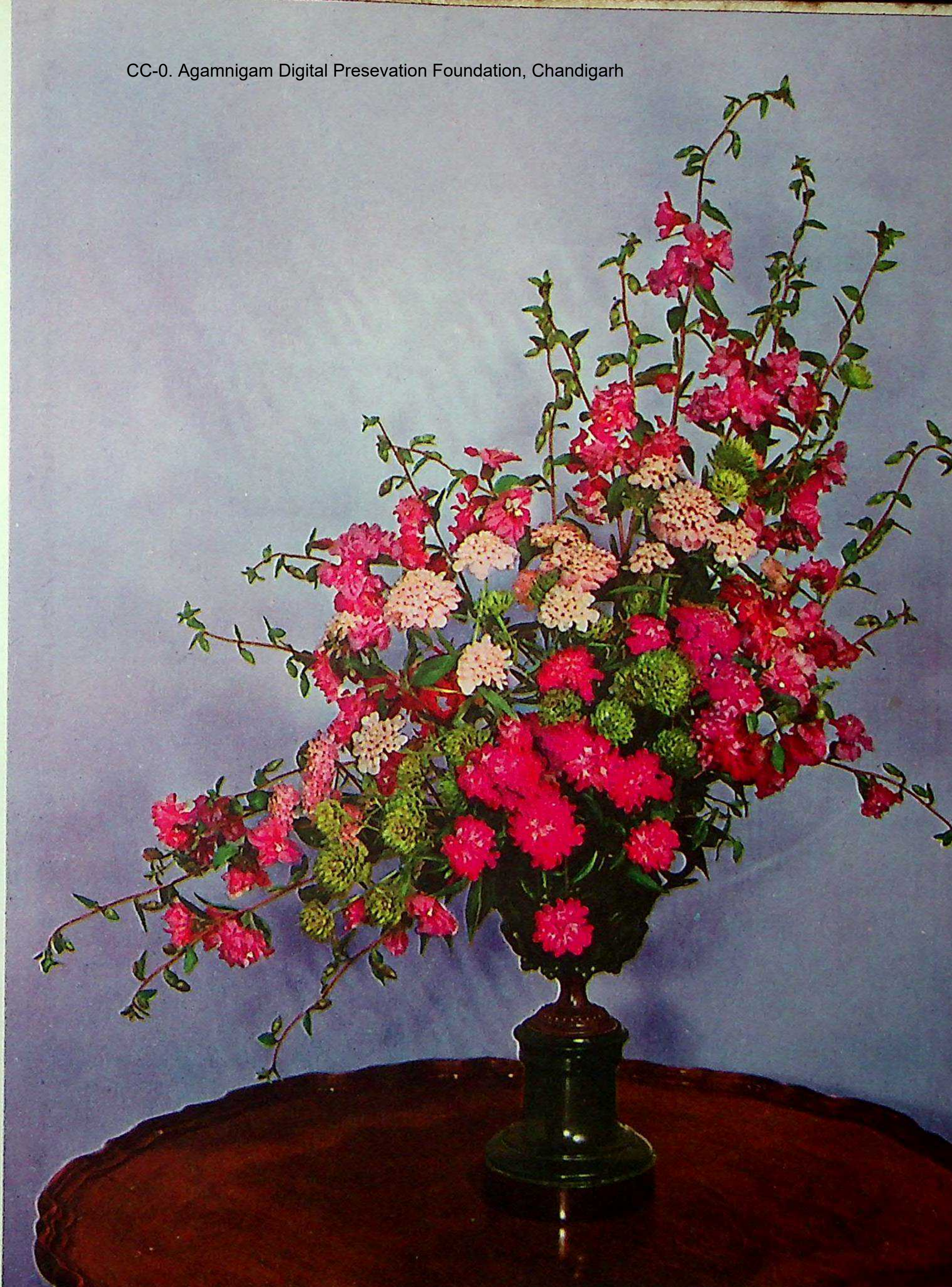
Rose-coloured lavatera (mallow) here made a lovely display when combined with bright blue cynoglossum.



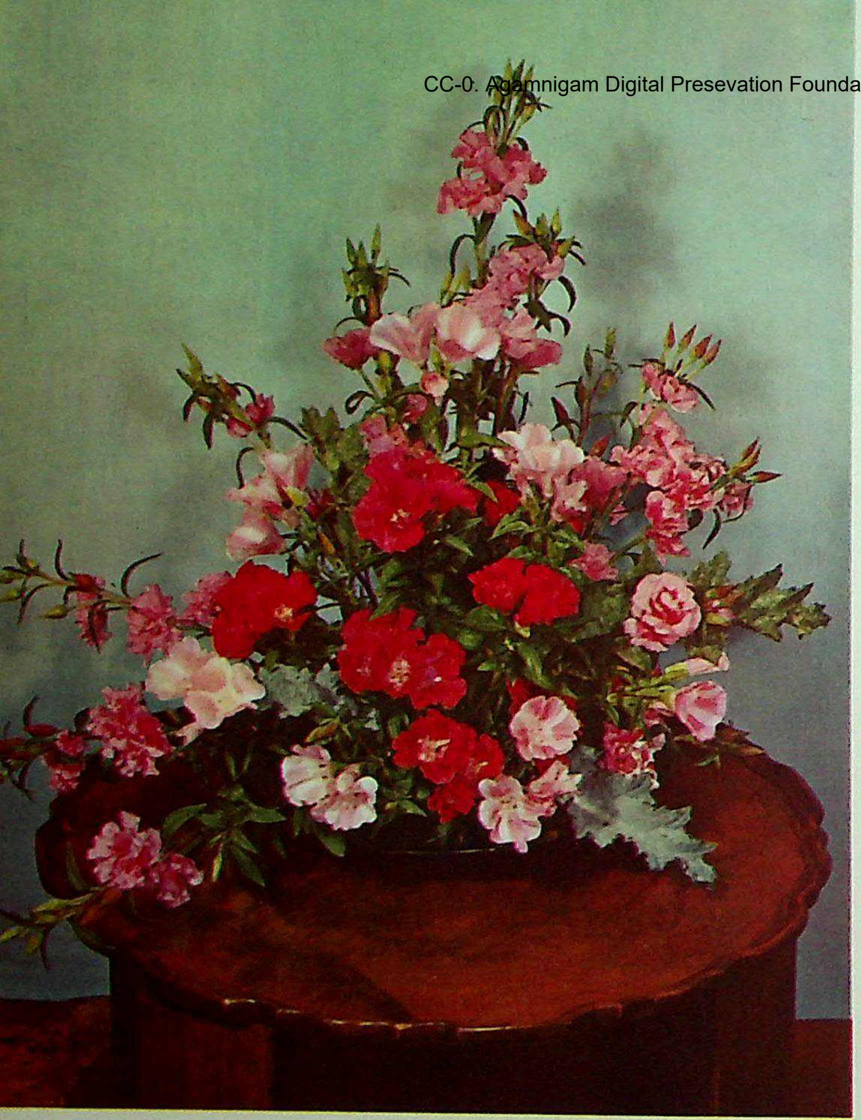


Above
Pointed pink and cream garden stock formed the irregular outline of this design. Round annual pink godetias gave a change of form while cream anthemis flowed down over the edge of the basket.

Right
This charming arrangement was composed of white freesias, hellebores and Pieris aponica. All stems were inserted in wire netting.

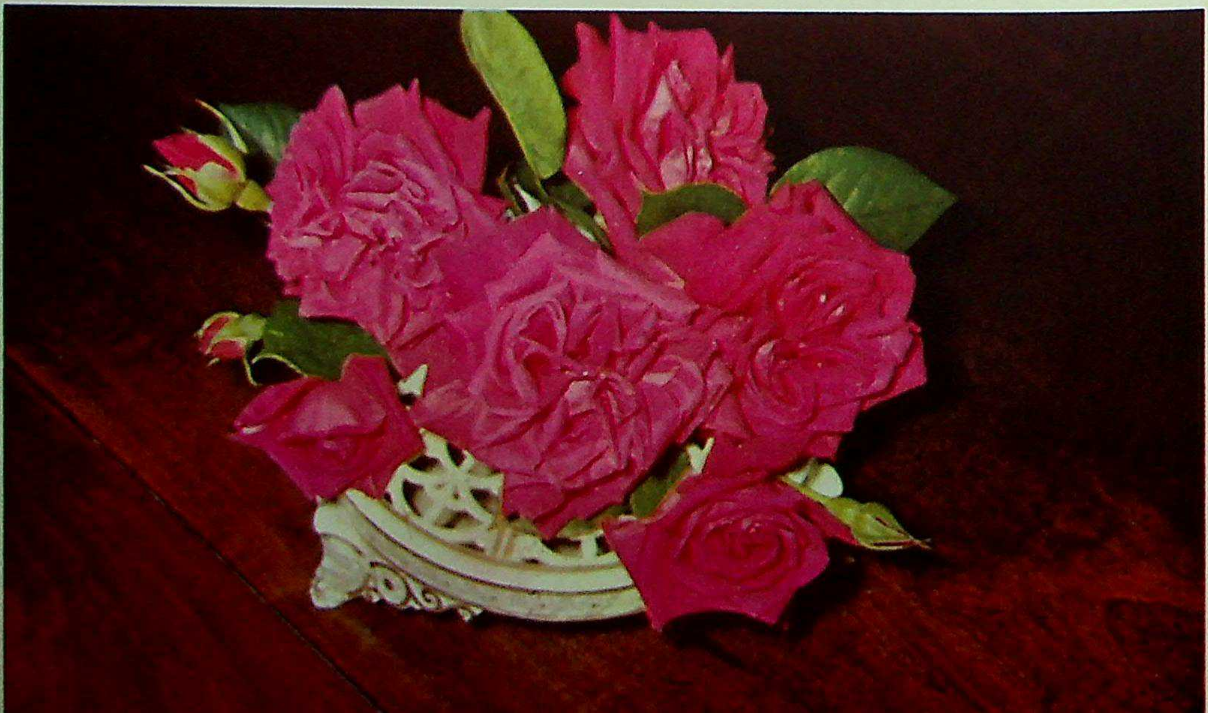


This bronze goblet contains annual flowers all grown in the garden from seed. Fine stems of clarkia formed the swerved outline, whilst pale and deep mauve candytufts were more centrally placed in the wire. The green seed cases of these last flowers added an interesting touch of colour.

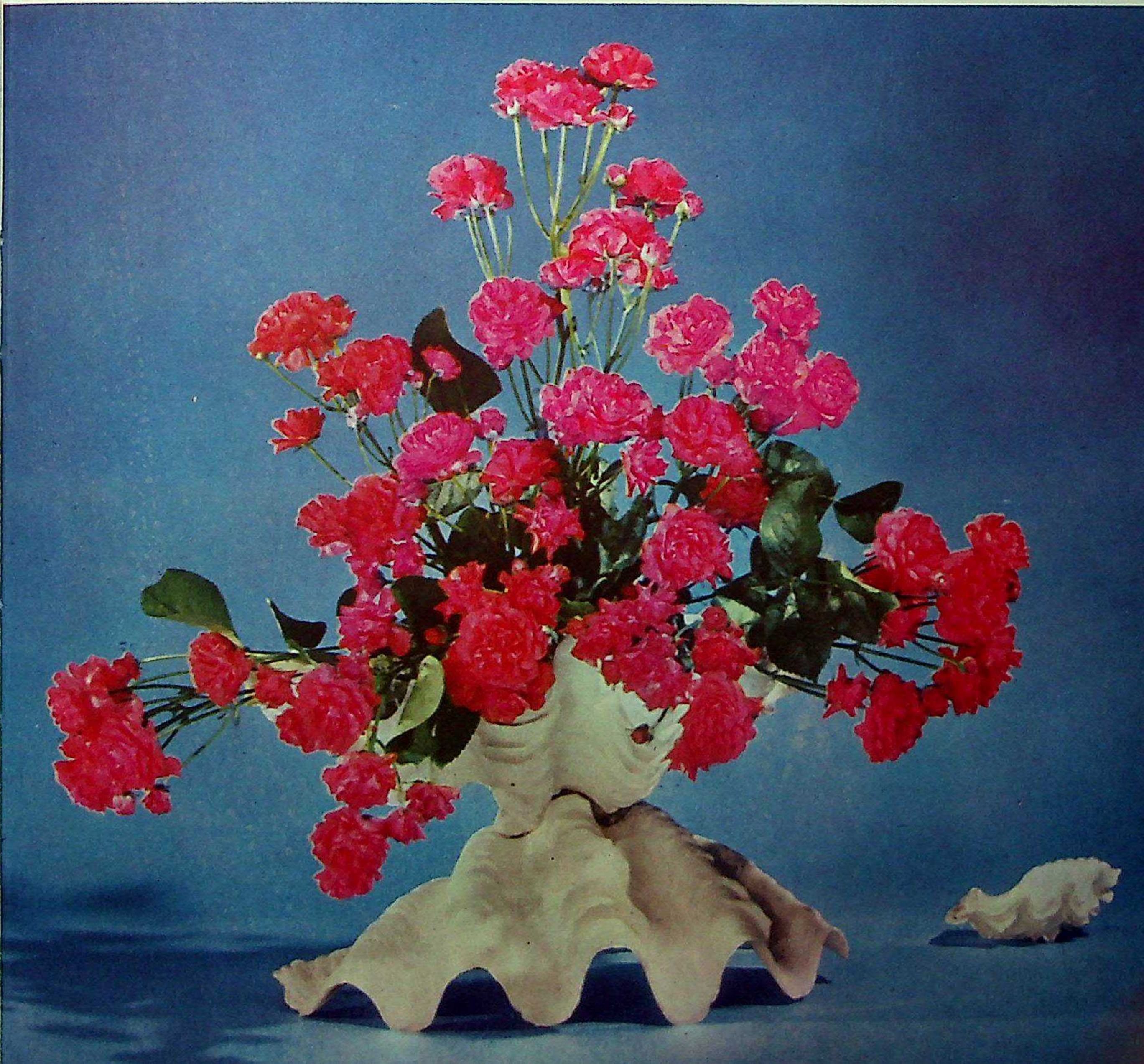


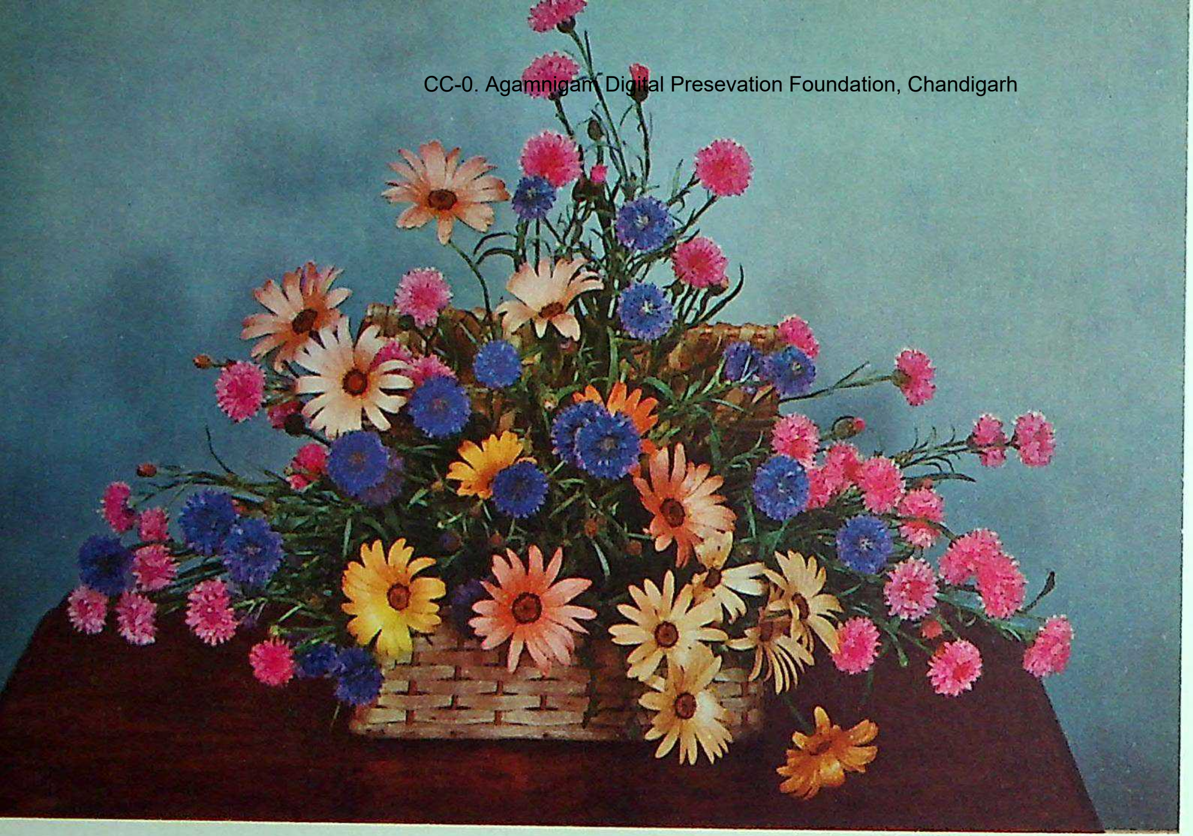
Left
Pale pink clarkia formed the outline of this design, which was completed in the centre with pink and cerise godetias and grey onopordum thistle leaves. All were held on a pinholder placed in a black shallow dish.

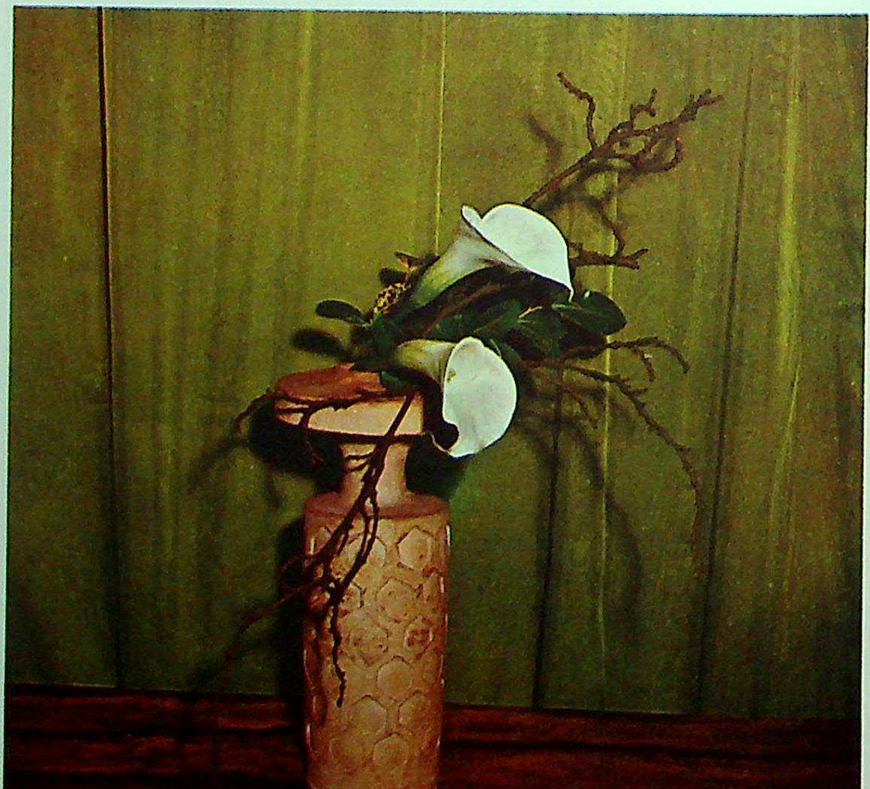
Below
These fully blown garden roses placed in an antique china vase made a colourful centre-piece for a low table.



A few polyantha roses made this colourful arrangement. The stems were held on a pin-holder standing in a clam shell.

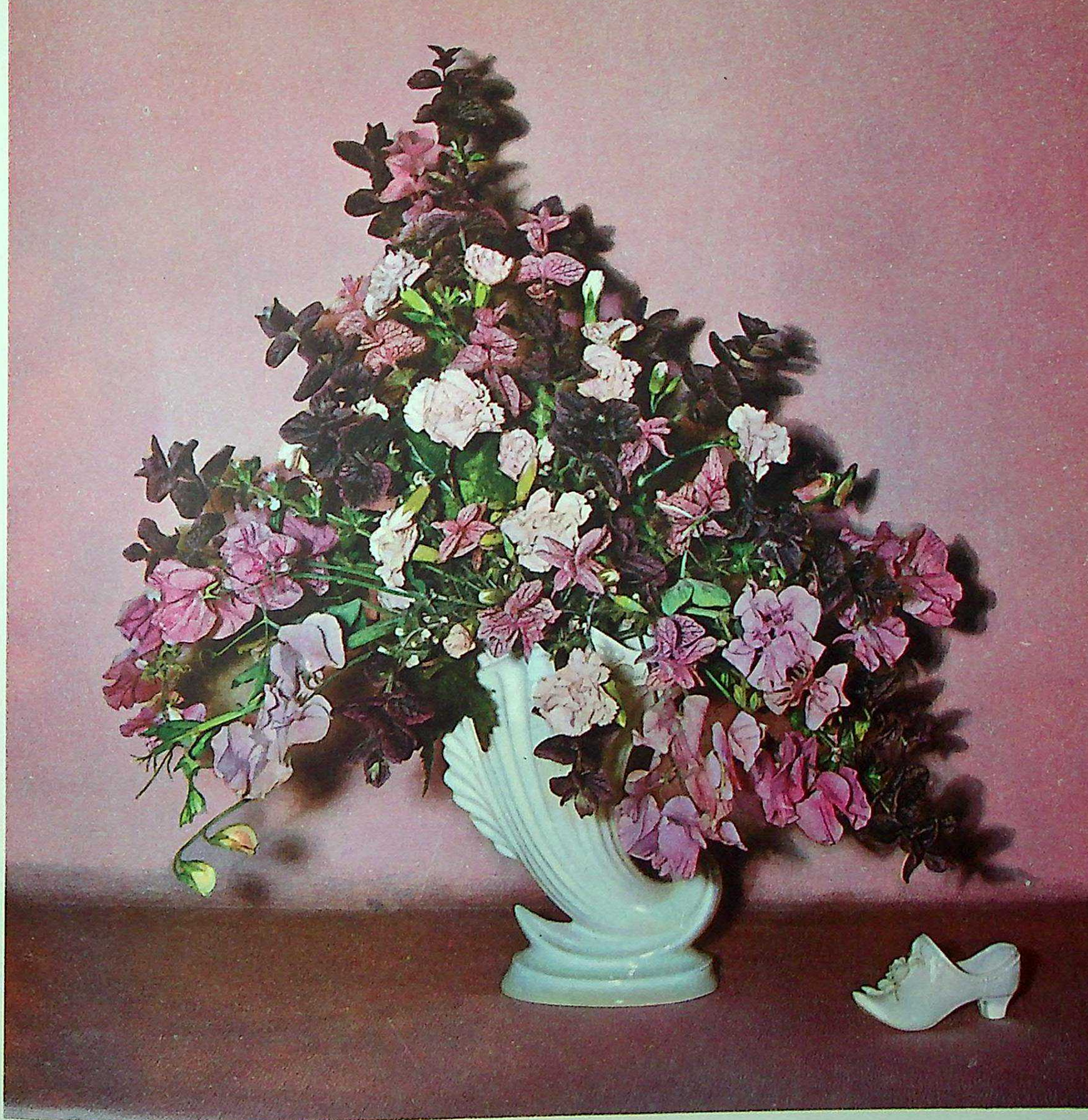




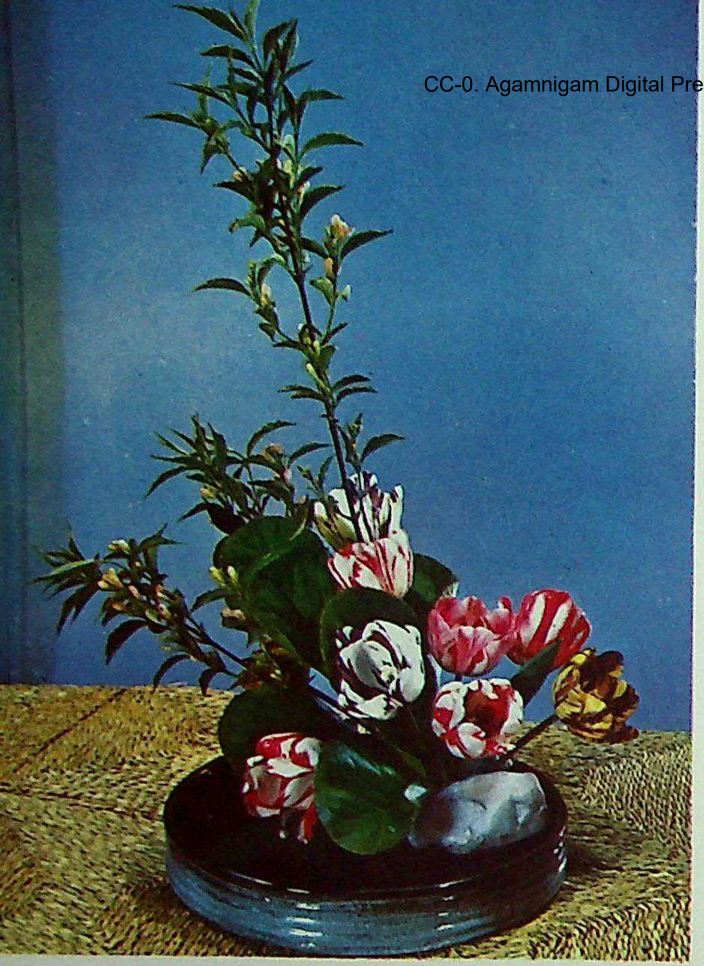


Above
Pink and blue cornflowers formed the triangular outline for this delightful grouping placed in a basket. Star-like dimorphothecas were placed running across the centre. All the flowers can be grown annually from seed.

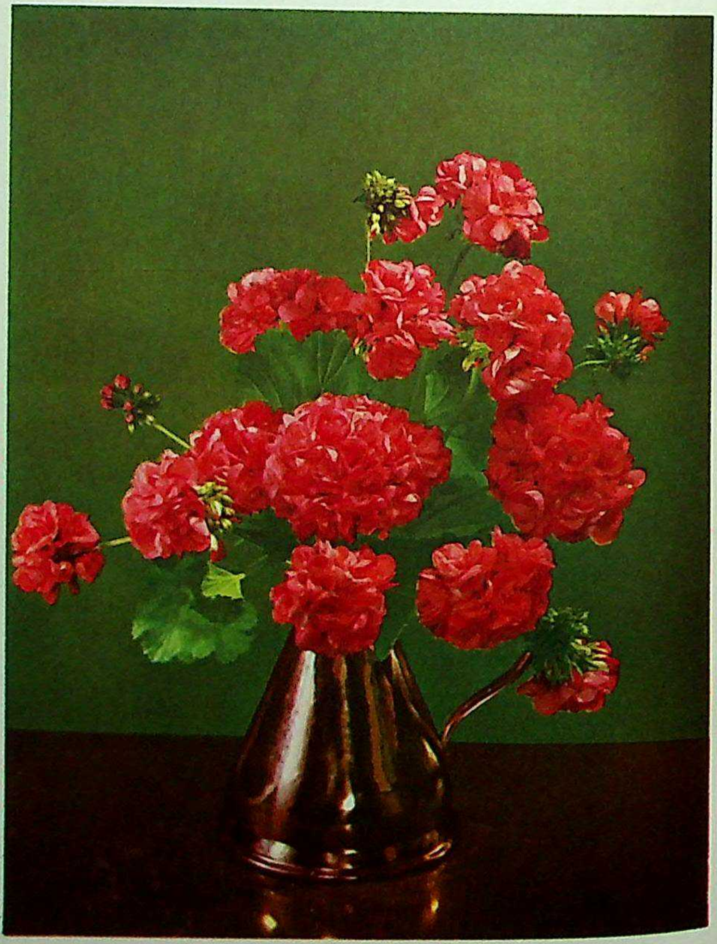
Right
Camellia foliage placed at the back of twisted bare branches made the framework for these two arum lilies held in a small dish in a large pottery container.



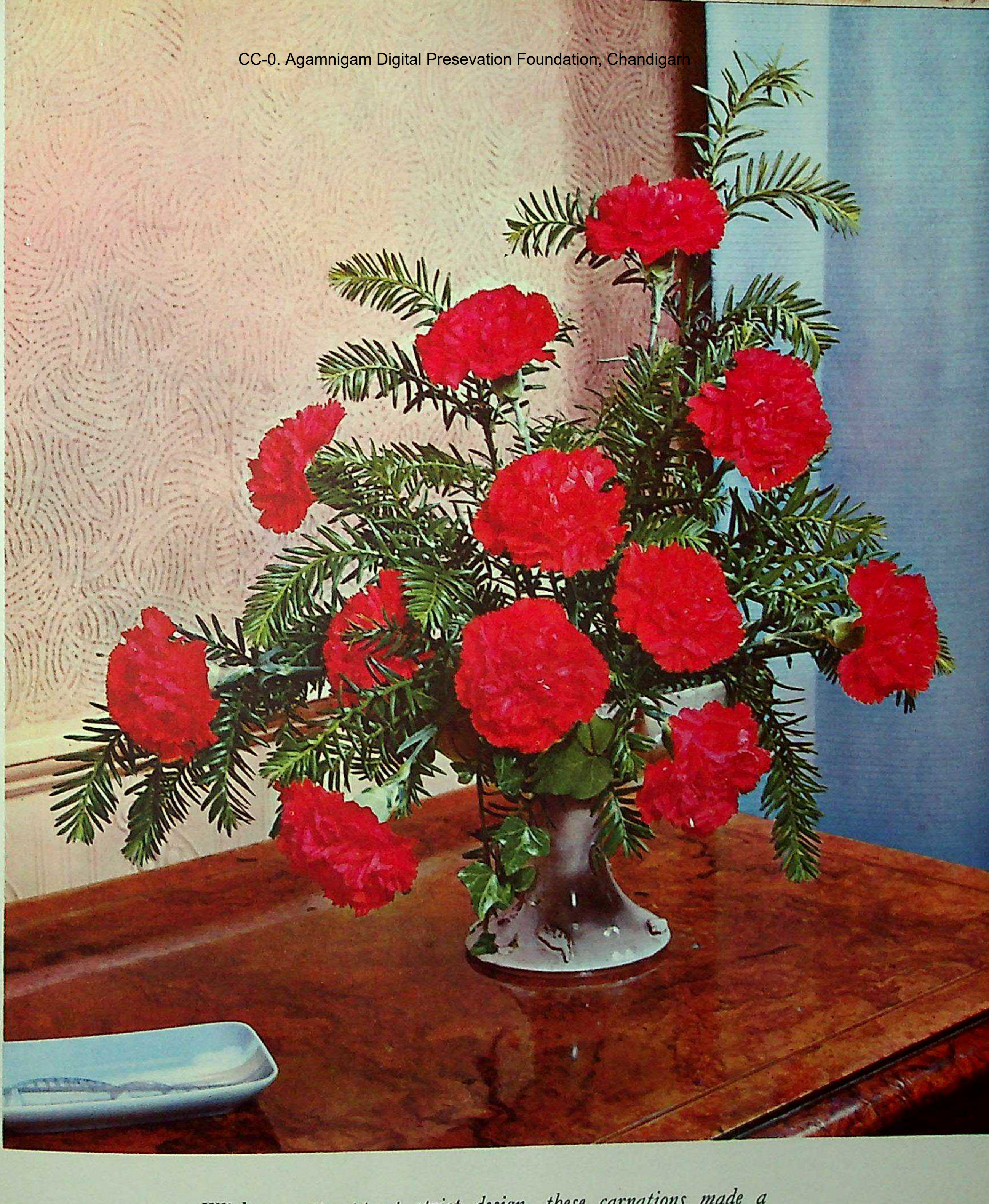
Purple and old-fashioned pink clary (salvia) with paler pink sweet peas and dianthus, all picked from the garden, were held firm by wire netting in a white china vase.



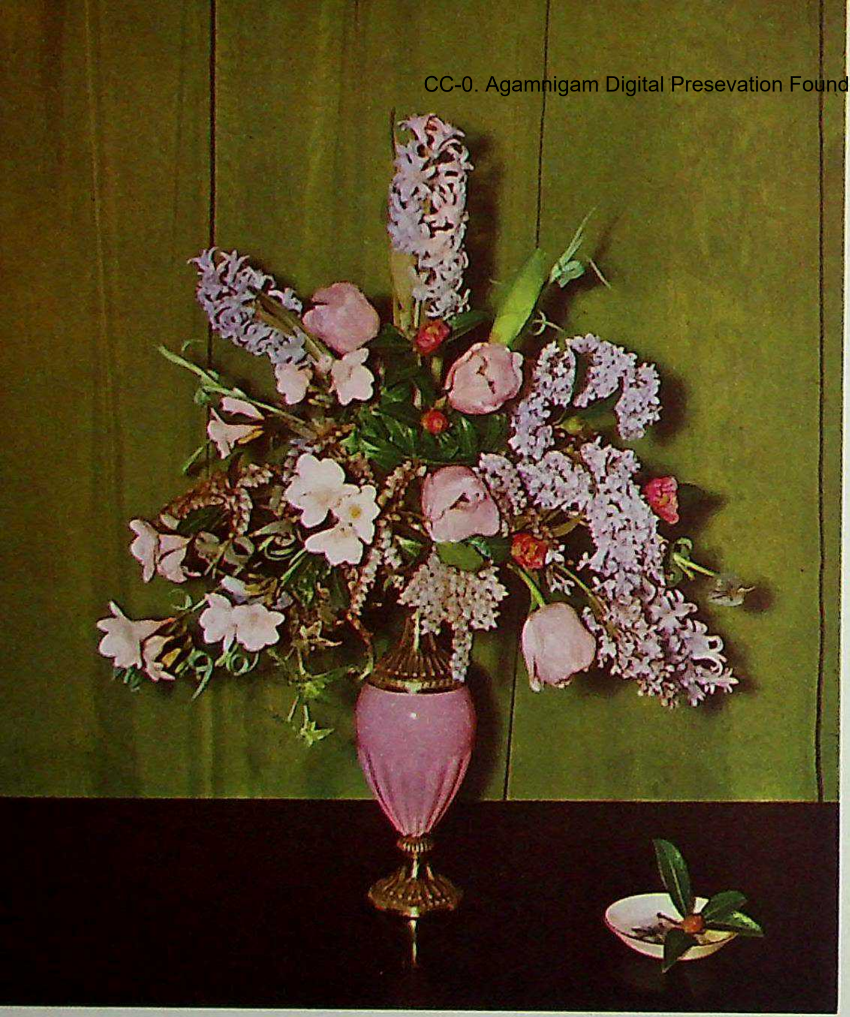
Tall stems of weigelia were impaled on a pinholder placed at the left of a large shallow pottery dish. This gave height to the low cluster of striped Rembrandt tulips which were backed by large bergenia leaves. Stones helped to hide the holaer.

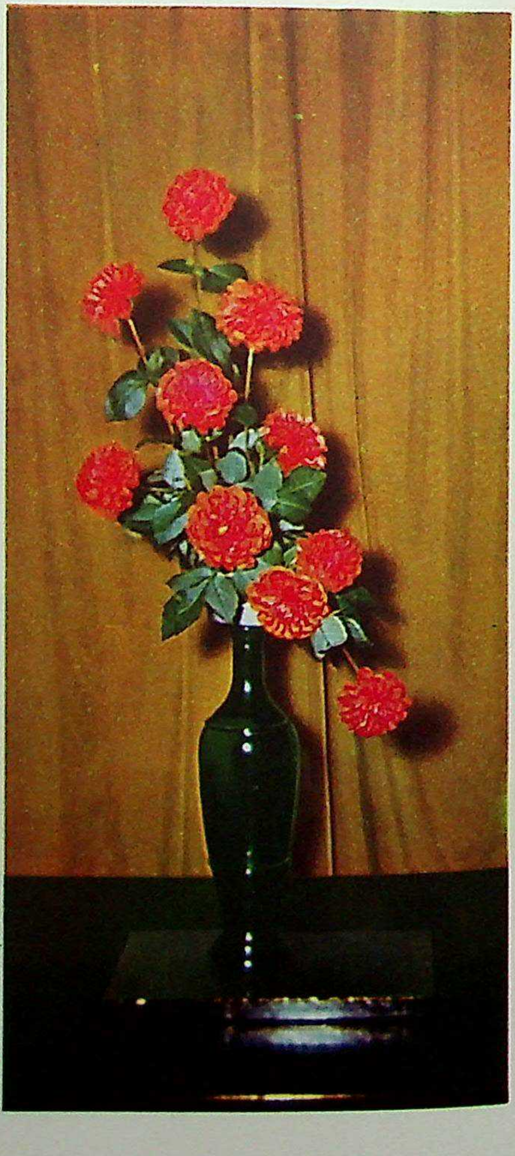


The coral-coloured American strain of geraniums named "Irene" were here grouped in a copper water jug. Suitable for a country setting.



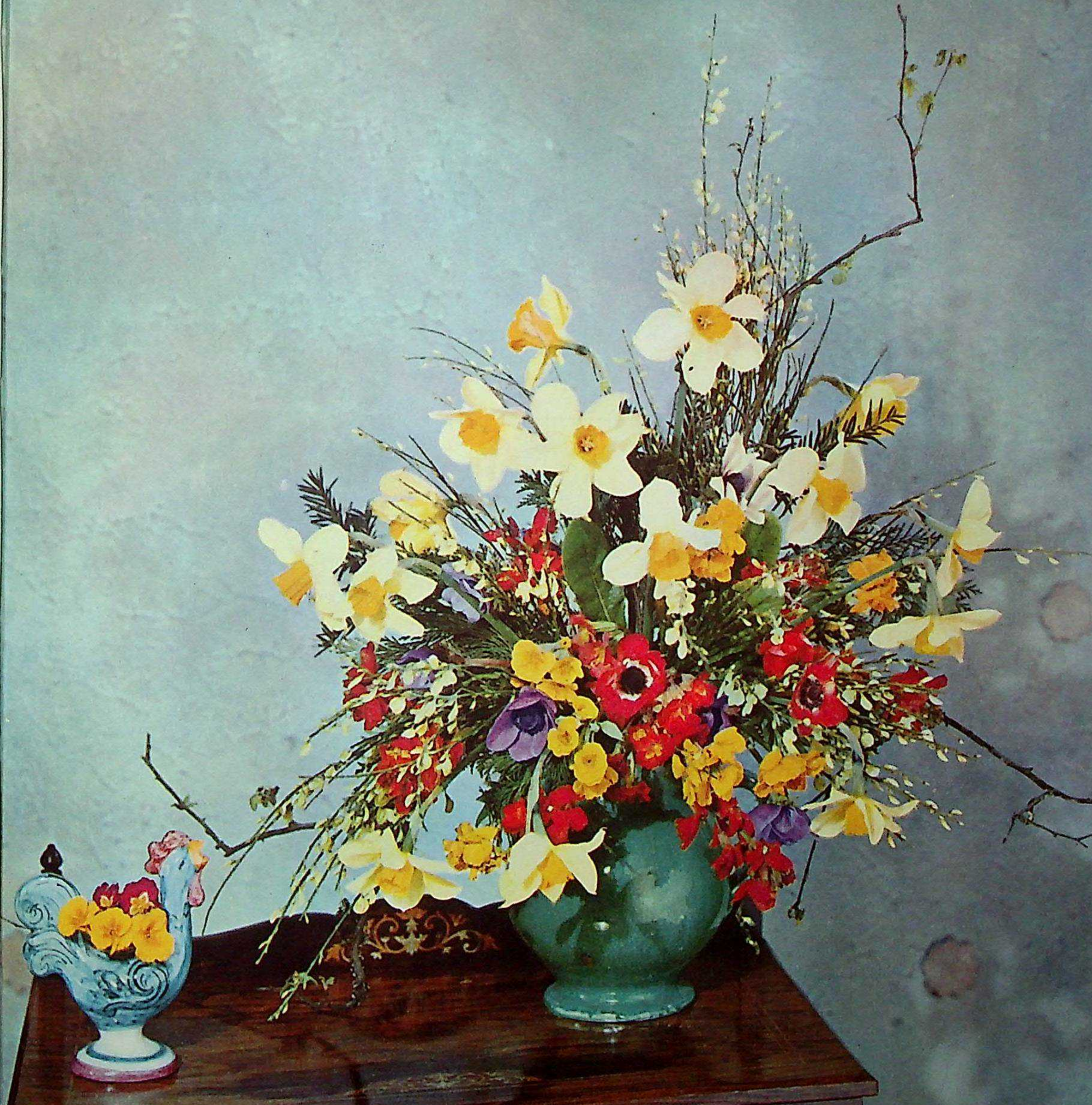
With no attempt at strict design, these carnations made a colourful picture when assorted with sprigs of yew.



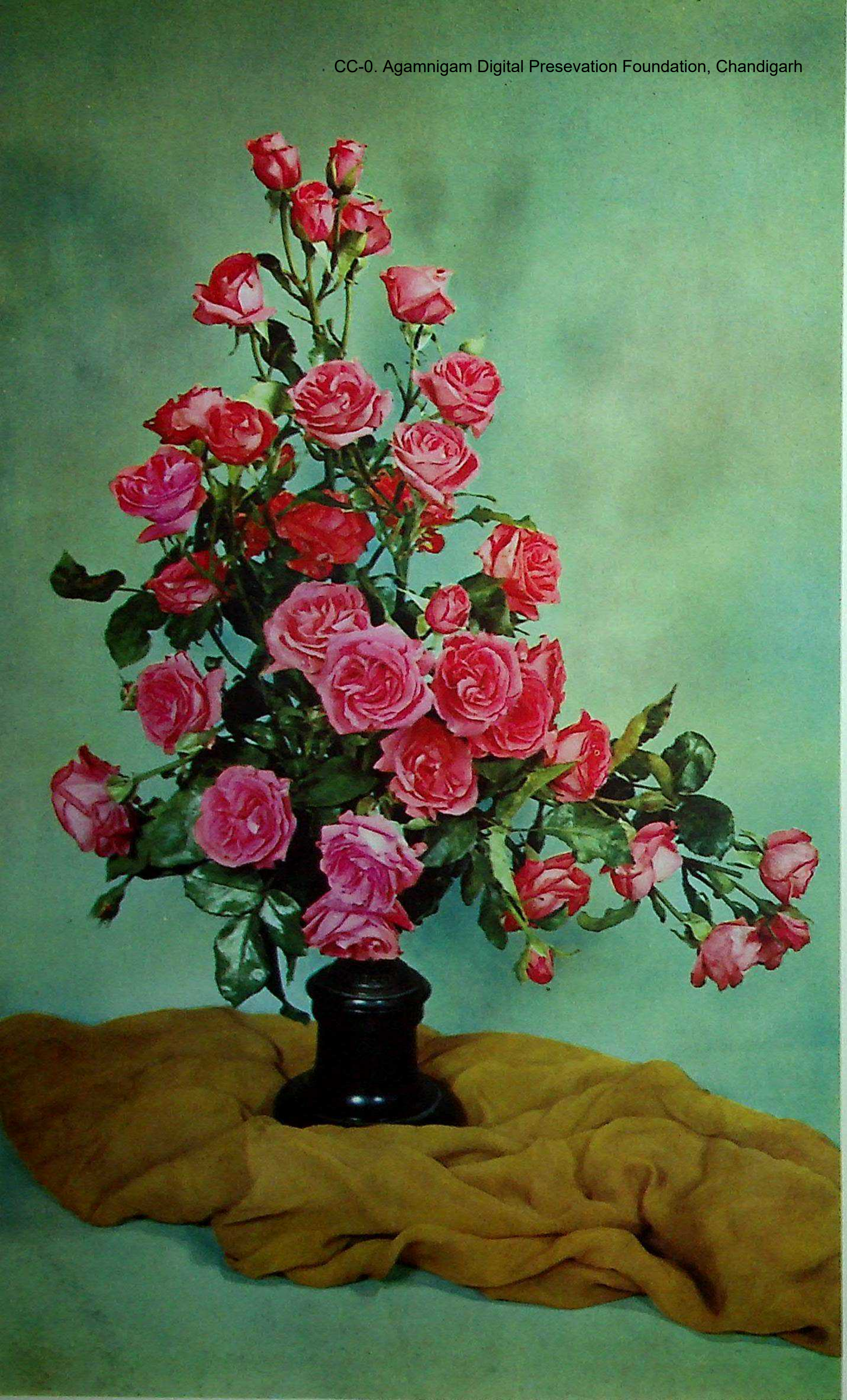


Above
Hyacinths, tulips, freesias, camellias and Pieris japonica make this early spring arrangement. Stems were held firm by wire netting in a wide dish placed on top of a pink china vase.

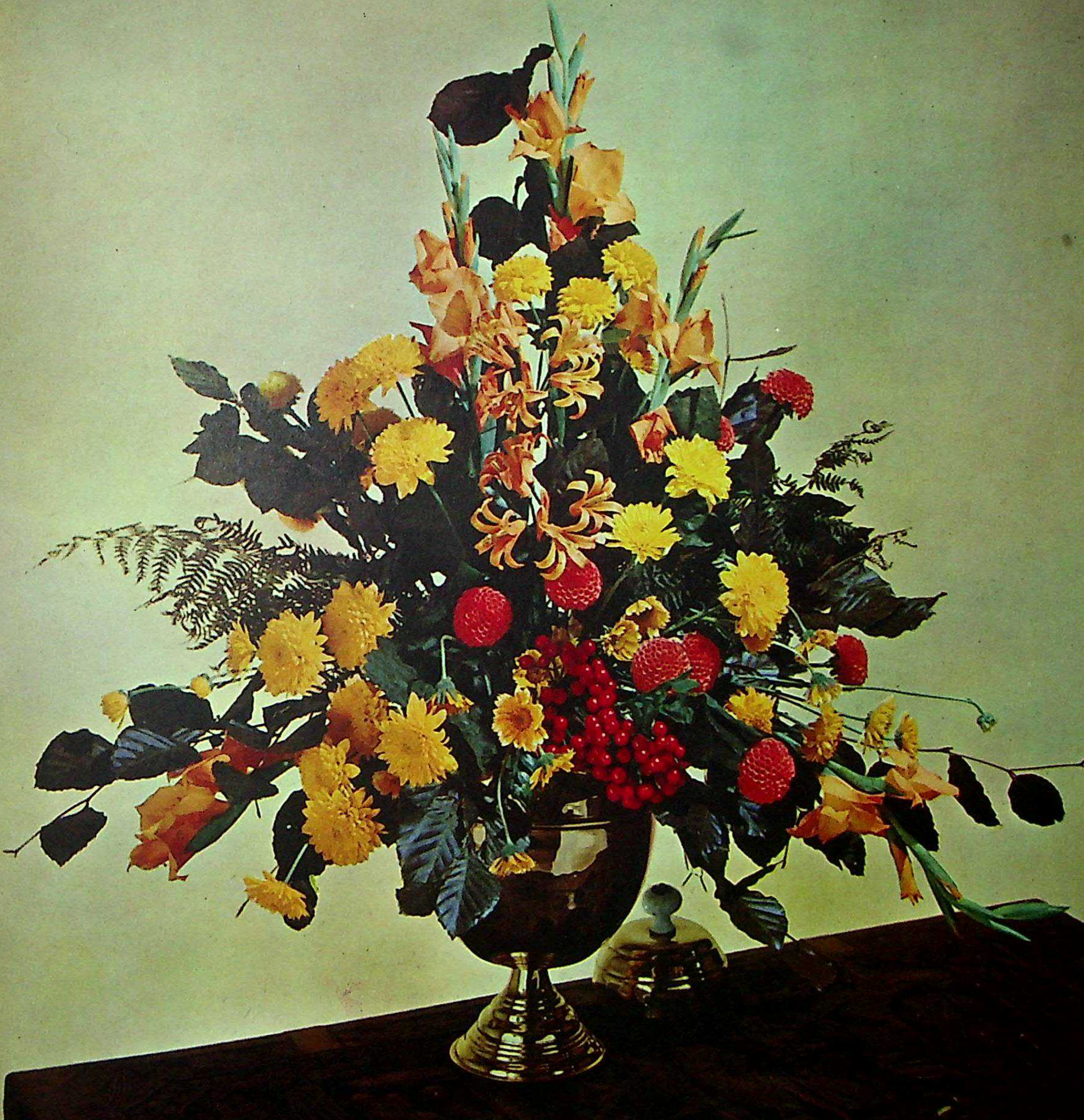
Right
These brilliant scarlet dahlias picked from the garden were held in a small bowl attached to the top of a wine bottle to make a swerved design.



A pottery jug held this casual display of daffodils, flowering broom, wallflowers and anemones.

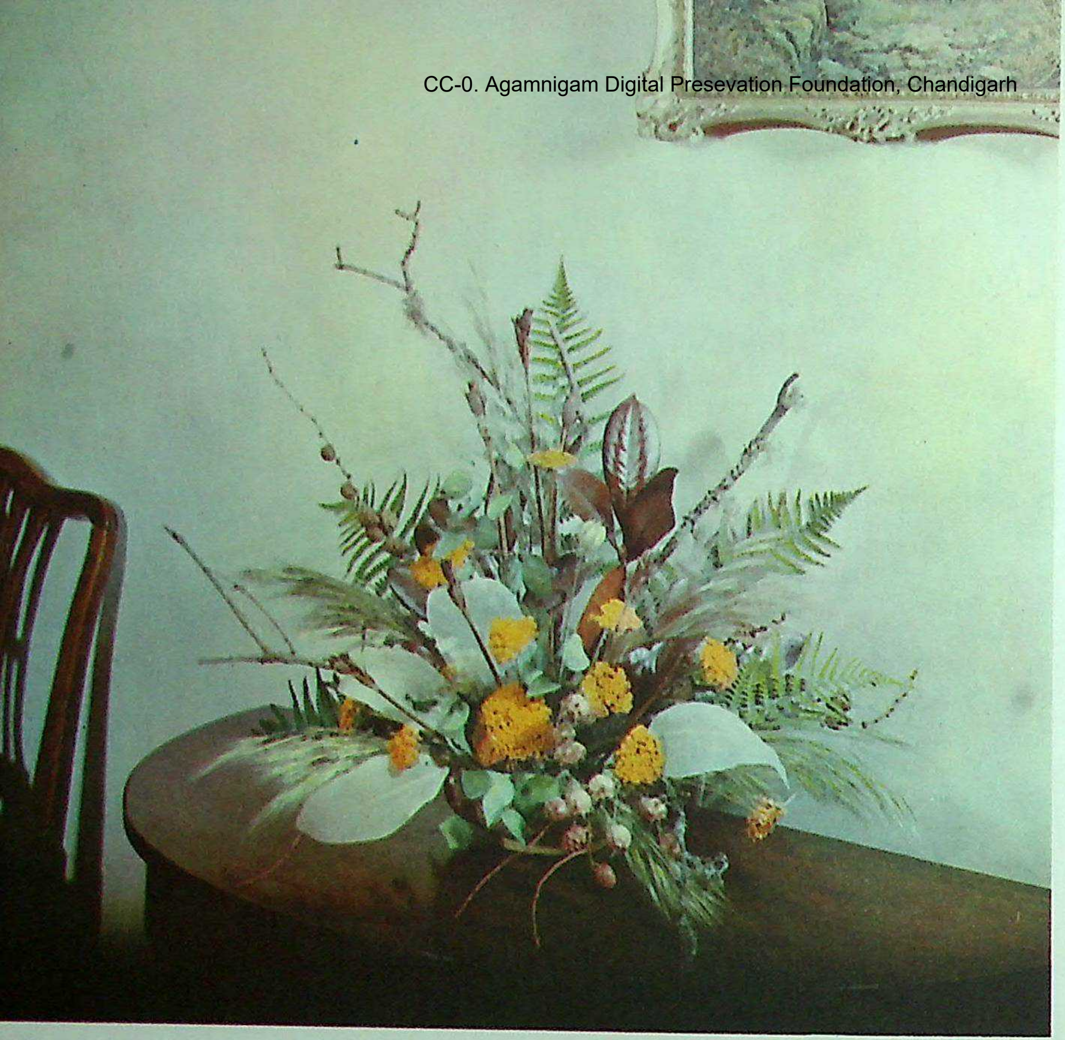


These coral-coloured floribunda roses were inserted through wire netting in a bronze goblet to make an asymmetrical pattern.

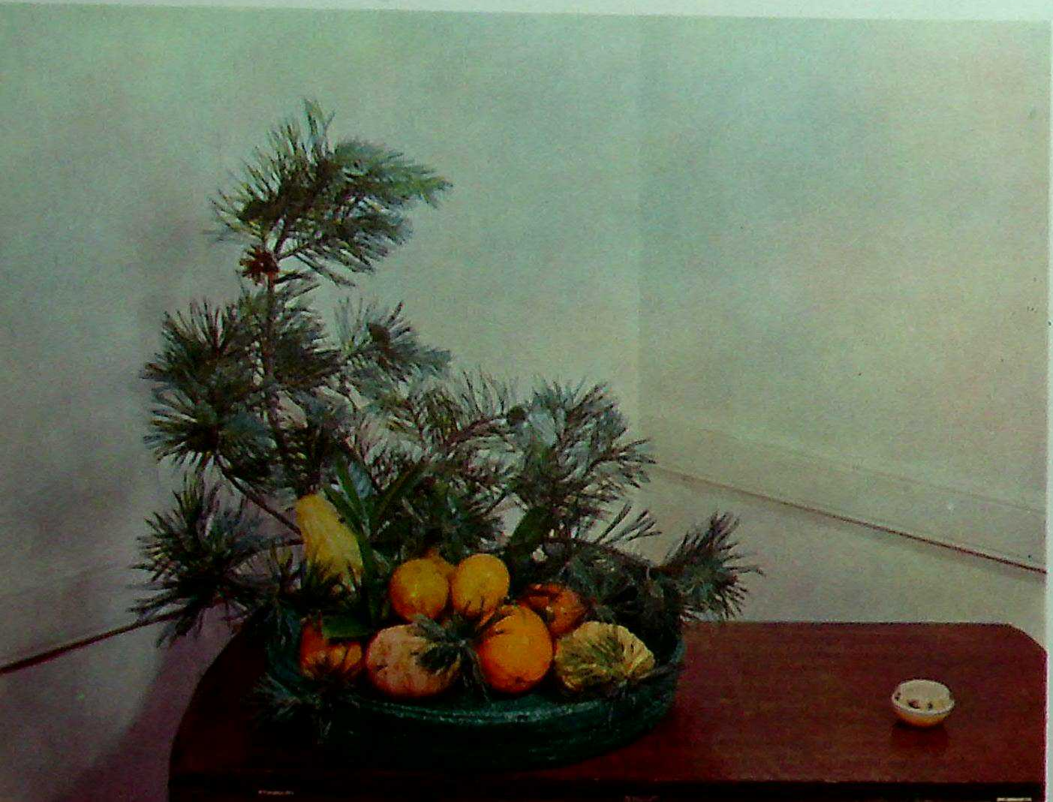


COUNTRY

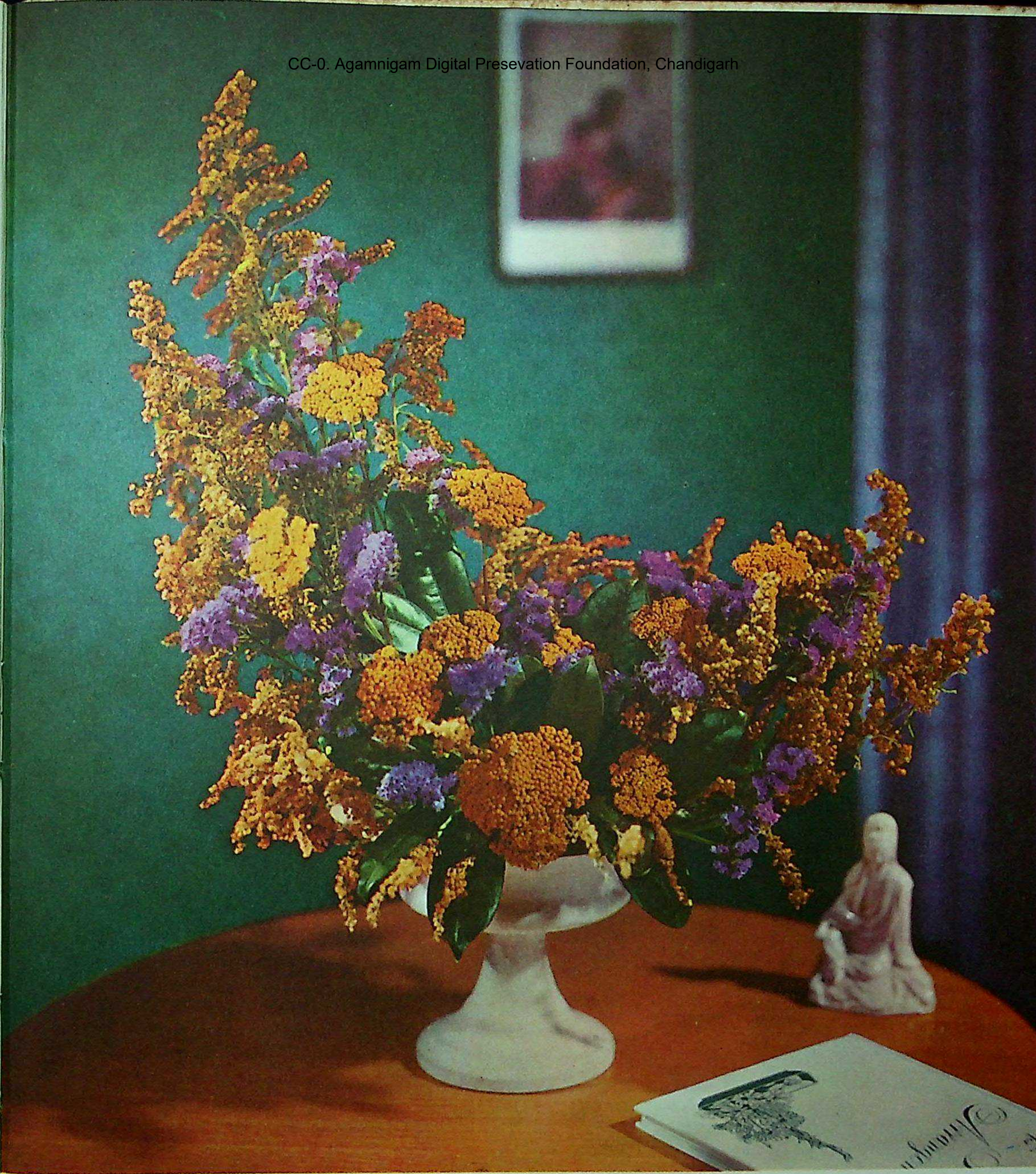
Copper beech leaves, gladioli and bracken made the outline pattern of this arrangement in a shining copper urn which was completed with yellow chrysanthemums, pom-pom dahlias and rowan berries.



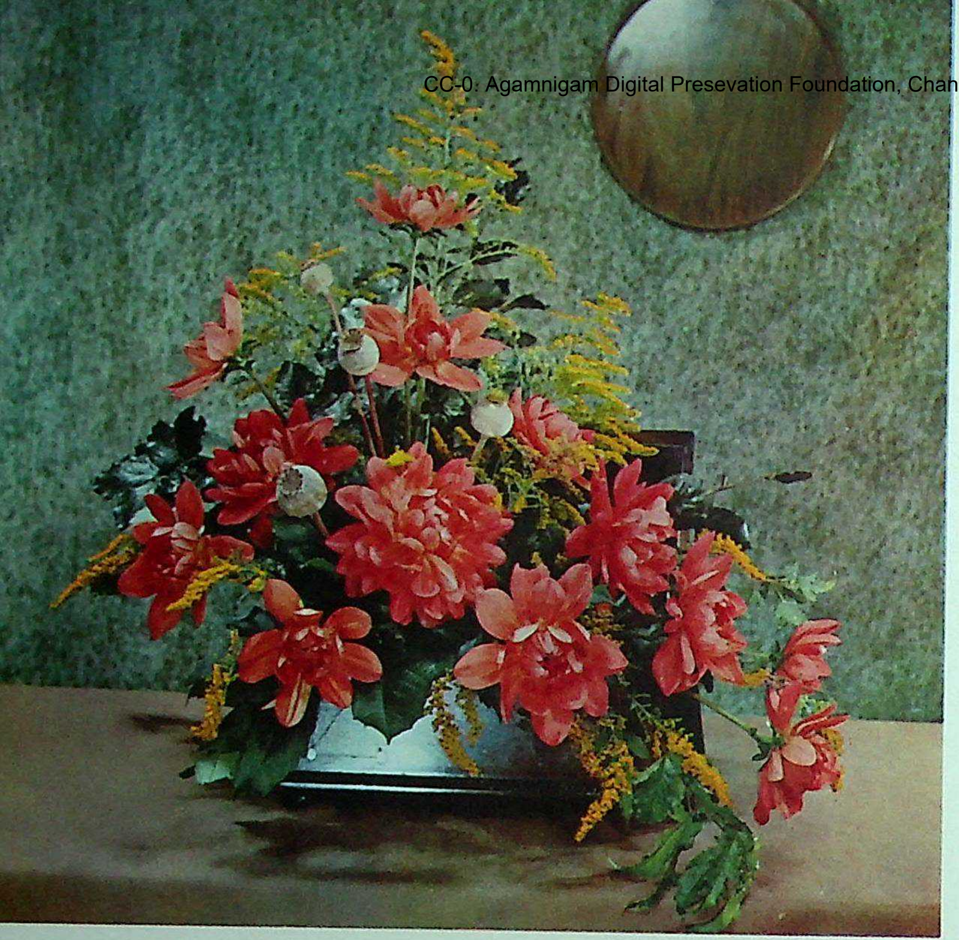
This group of dried plant material for a side table was composed of bracken fern, yellow achillea, skeletonised magnolia leaves, grasses and nigella seedheads.



Requiring little attention, this arrangement in a large green straw basket is suitable for a landing or side table in a country home. The pine branches were on a pinholder in a tin of water, which was covered by colourful gourds.



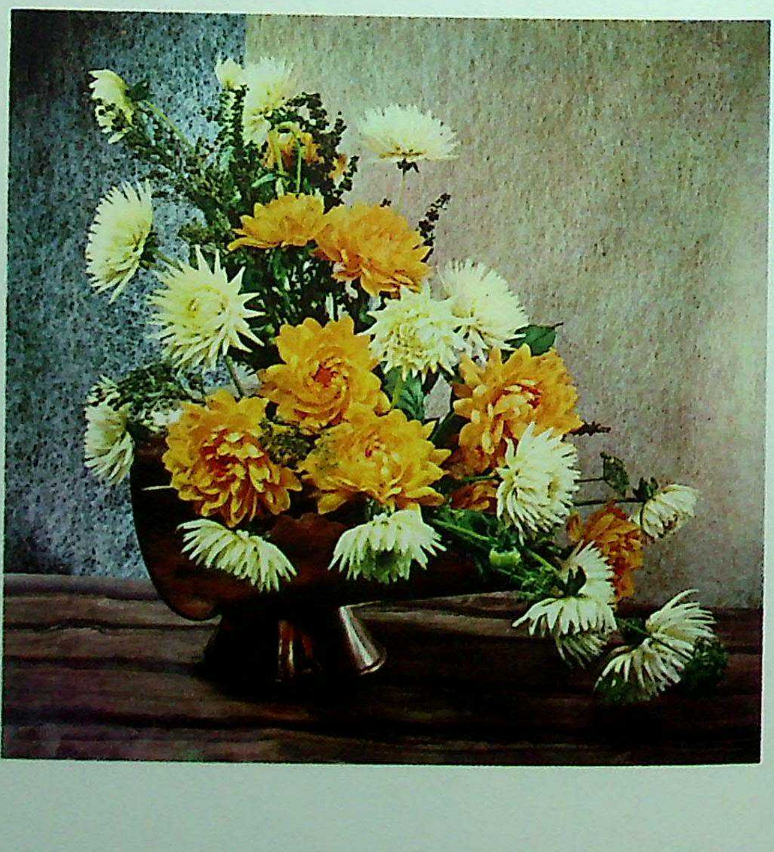
This photograph was taken five months after the flowers were picked. The curved design was made of pointed solidago and round yellow achillea, interspersed with purple Statice sinuata. A few brown, glossy magnolia leaves preserved in glycerine were added.

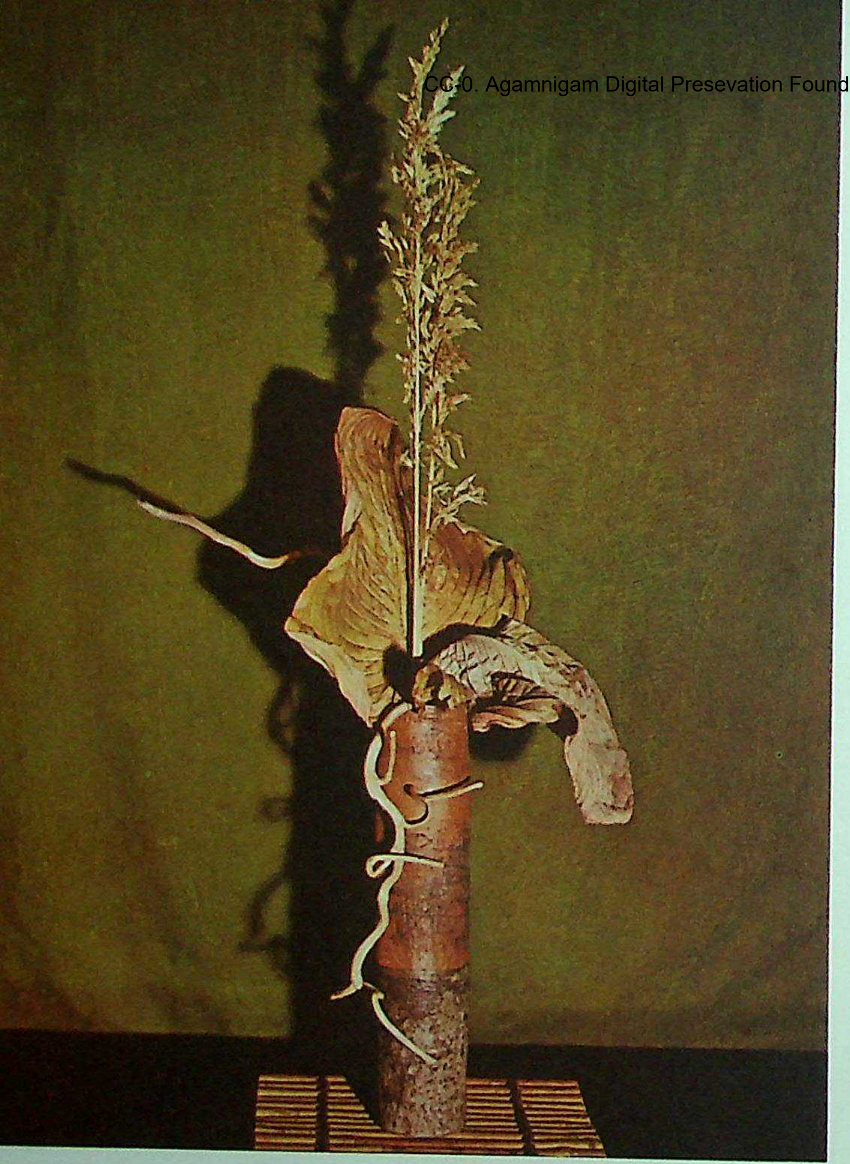


Opposite
An old branch gave height to this design in a large pottery dish. The branch was screwed to a flat piece of wood for support, and behind it, in a dish of water, stood the daffodils, whilst amongst the moss, blue muscari and yellow primroses were tucked in tubes filled with water as though growing naturally.

Above
Solidago and flame-coloured dahlias were here grouped in an old British tea caddy made of mahogany. A dish inside the caddy held the wire netting, and water.

Right
An antique British copper coal scuttle was here used to hold a mass of yellow and white dahlias. The stems were inserted through wire netting in a tin of water.



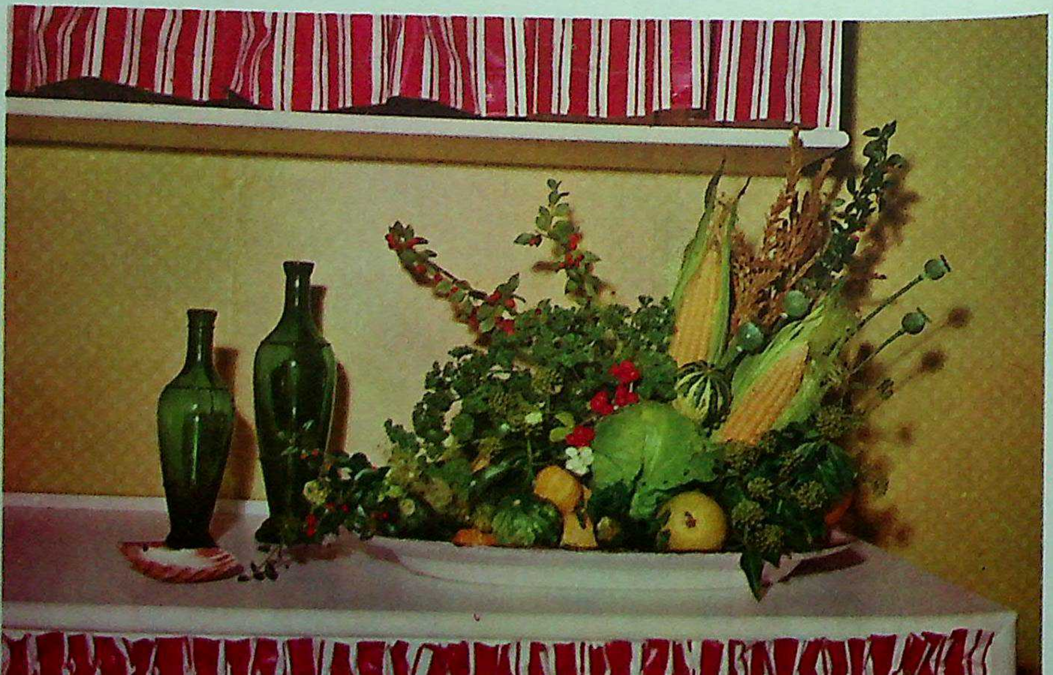


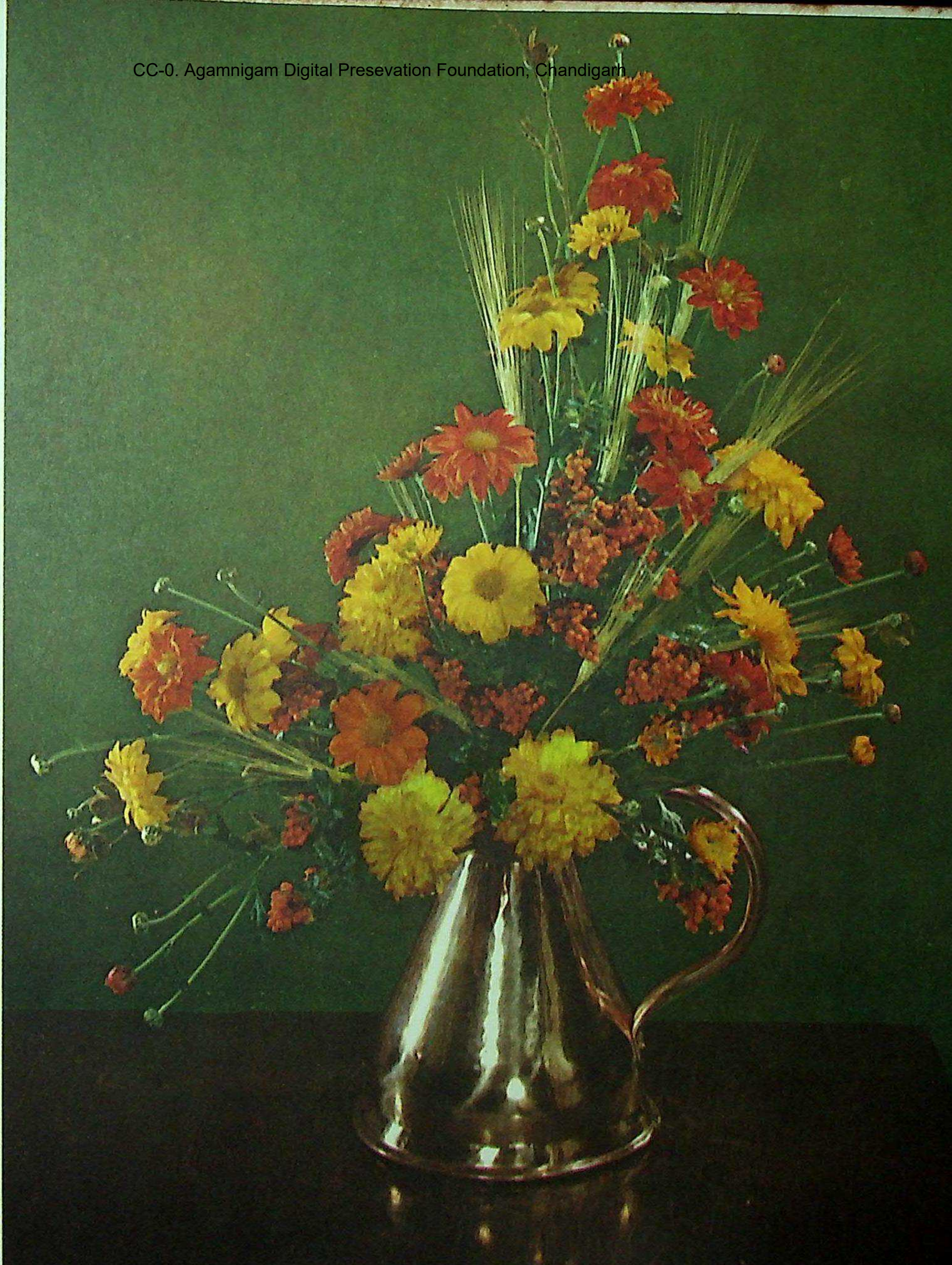
Left

Tall dried grasses gave height to this design in a slim pottery stone container standing on a bamboo base. Dried Hosta lily leaves (funkia) introduced width whilst twisted tendrils of ivy root added interest.

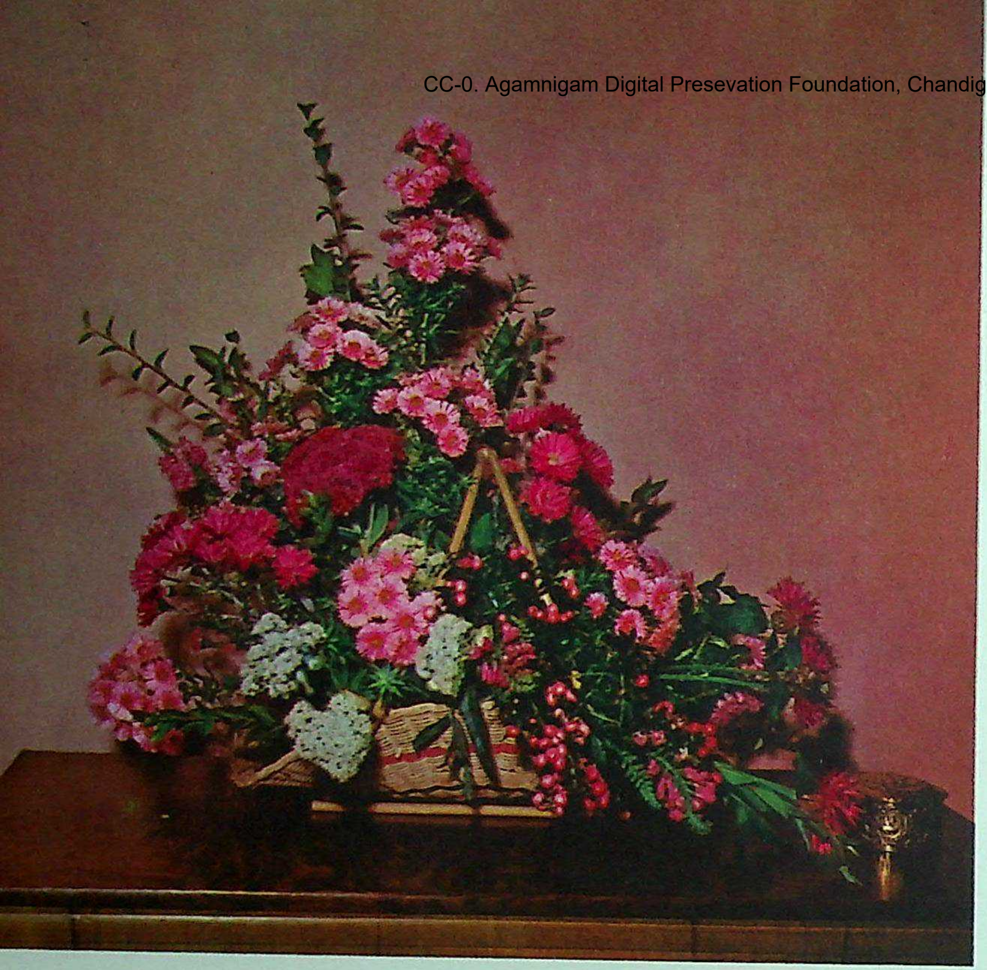
Below

A cabbage was here used for central interest in a grouping of berberis sprays, corn cobs, gourds and ivy berries in a large meat dish. Crumpled wire netting was placed over a pinholder to hold the material in place.





Yellow and bronze chrysanthemums were here held in a copper water jug. Berberis and wheat were added for extra effect. Note that the height of the design was emphasised over the handle, whilst other flowers flowed loosely lower down.

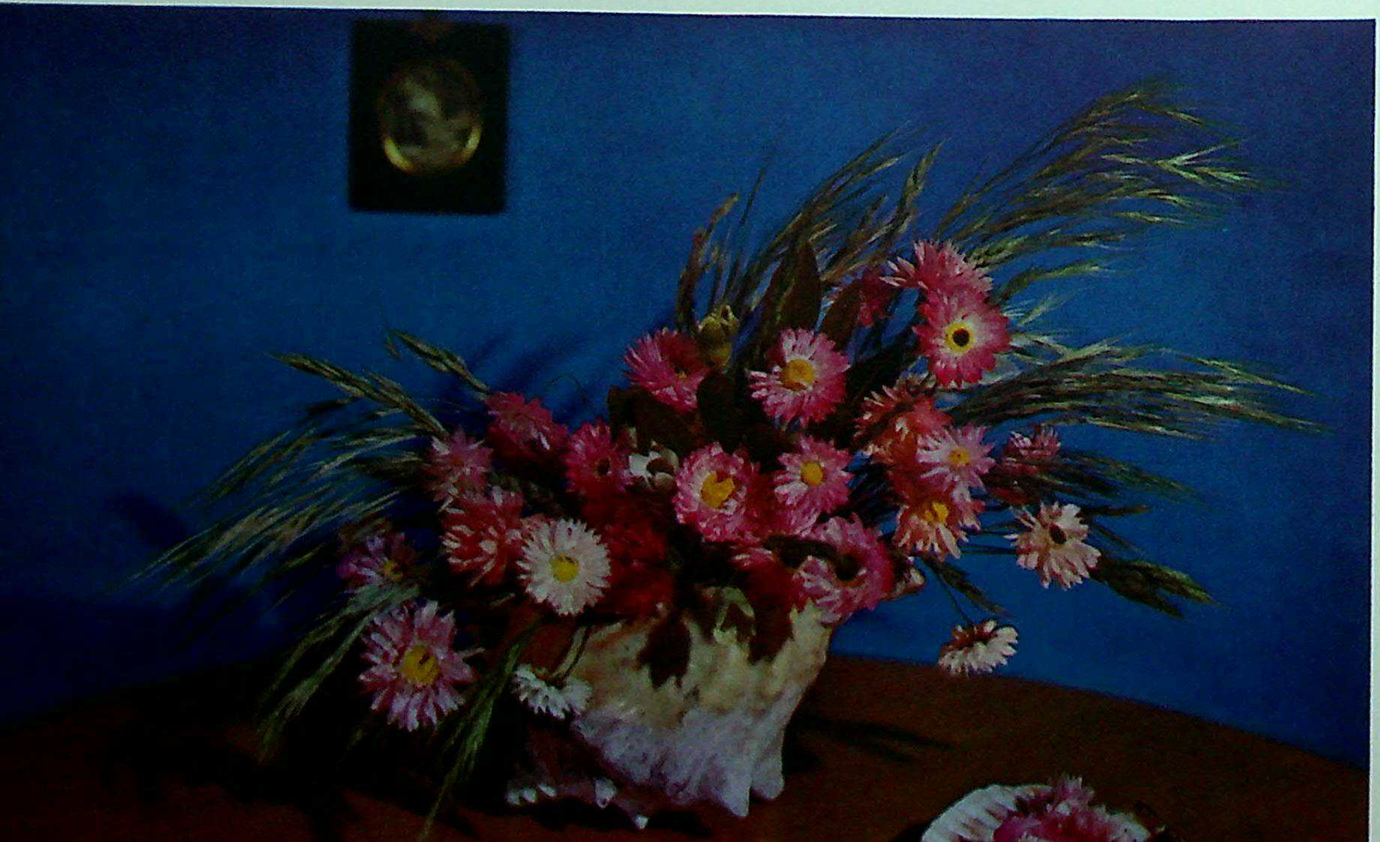


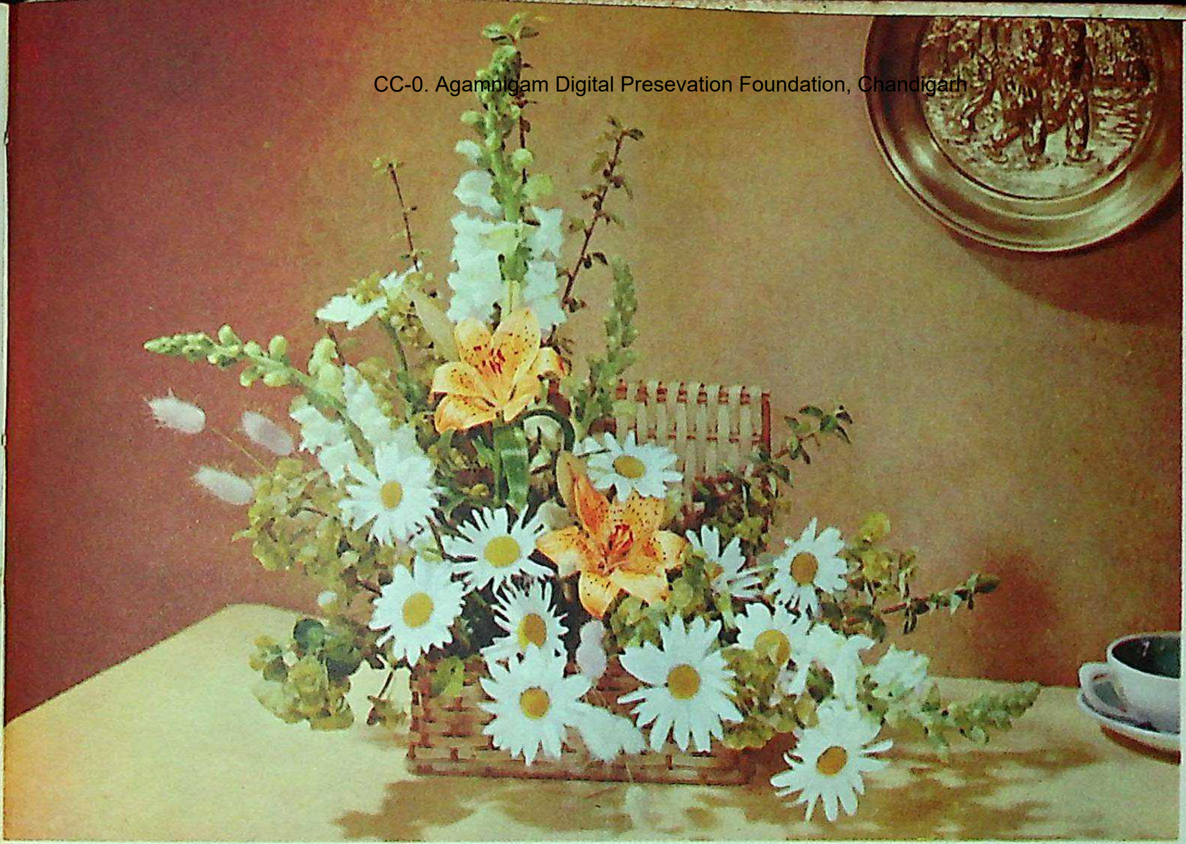
Left

Pink and cerise asters (Michaelmas daisies) gave height and width to this basketful of autumn plants. The attractive pink pernettya berries were placed low, whilst pale green Sedum spectabile introduced a highlight.

Below

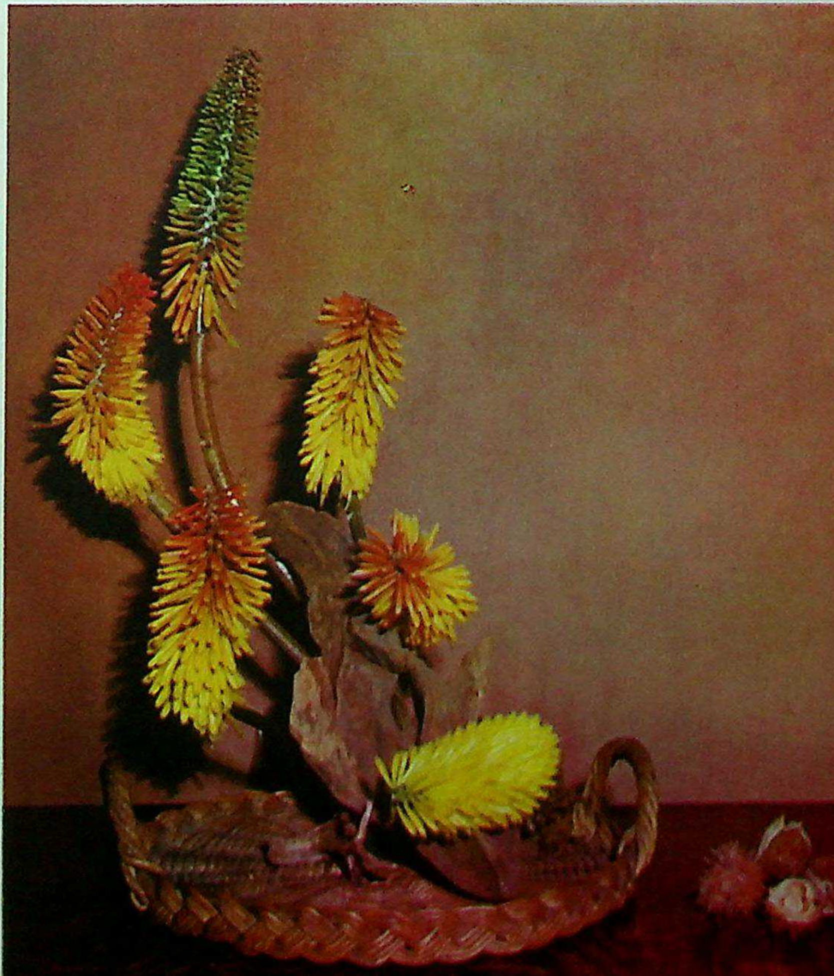
Some dried everlasting acrolinums grown from seed were here arranged diagonally in a shell filled with moss. Grasses gave a light background and rose-coloured paeony leaves were tucked casually into the arrangement.

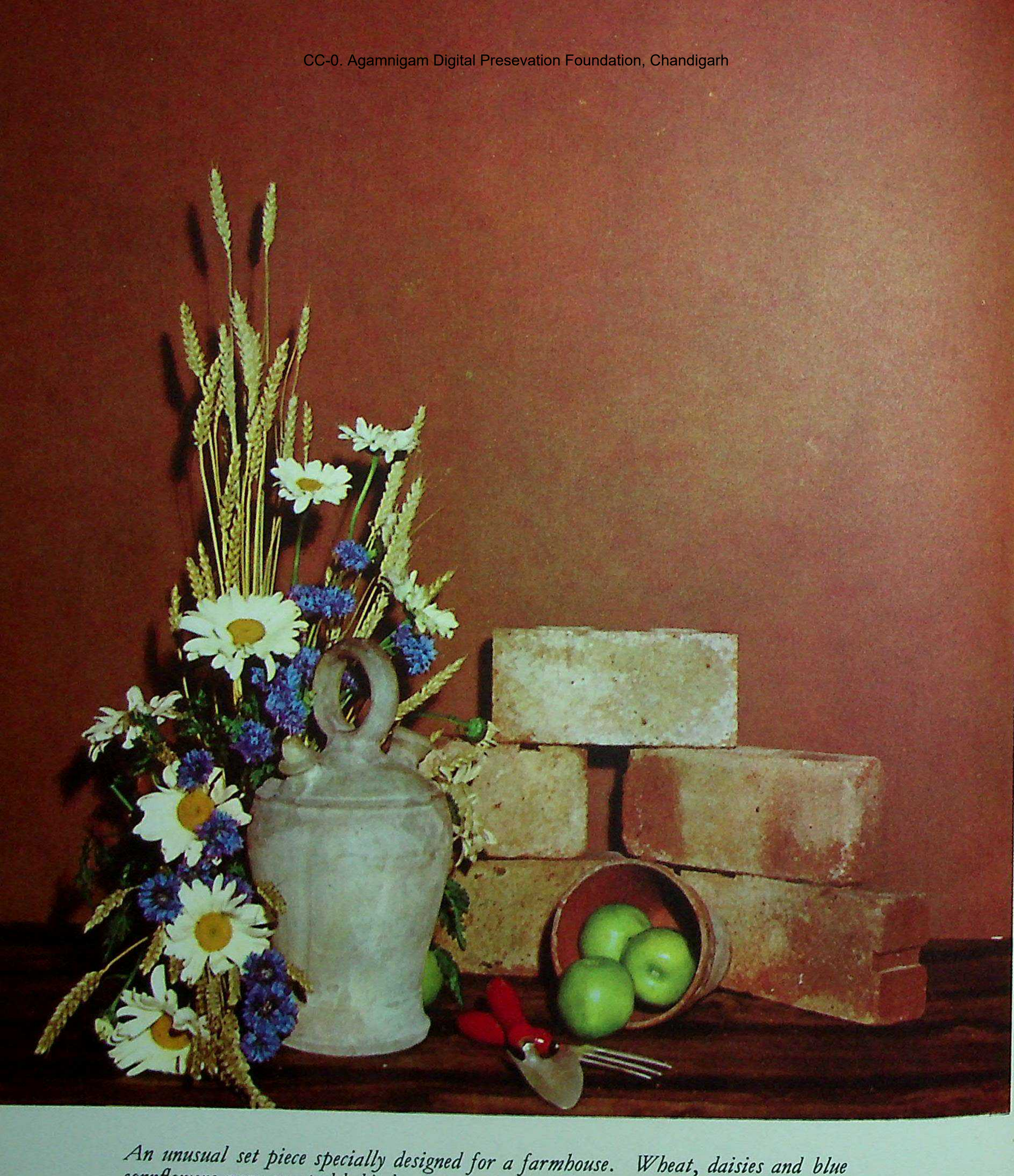




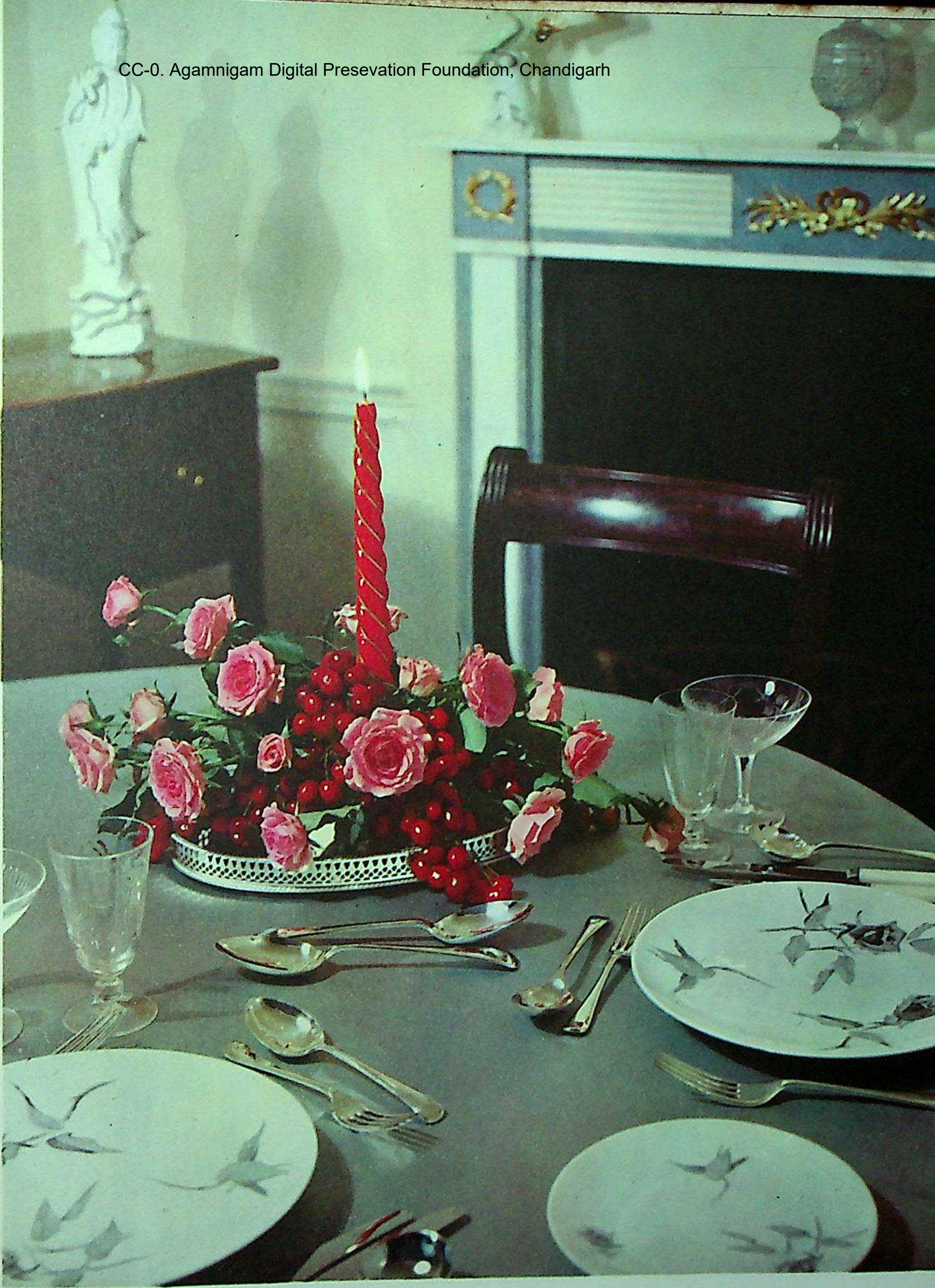
Above
Cream antirrhinums made the asymmetrical outline of this basket arrangement which was completed with orange day lilies and yellow-centred marguerites. Grasses and green hellebores were added and part of the lid was deliberately shown.

Right
Kniphofia (known in Britain as red-hot pokers) assume unusual twists when cut. Here they were impaled on a pinholder in a tin of water standing in a cane tray. Suitable for a rustic background.



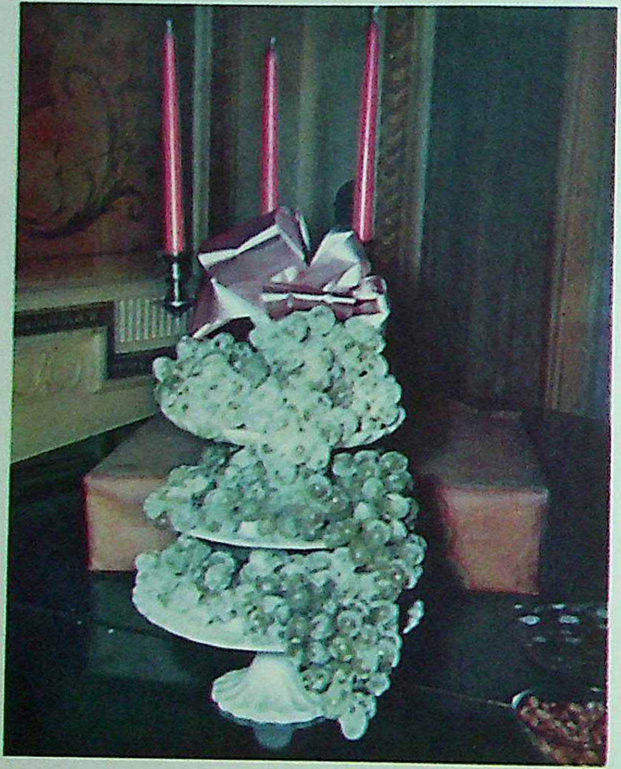


An unusual set piece specially designed for a farmhouse. Wheat, daisies and blue cornflowers were grouped behind an attractive stone jar.



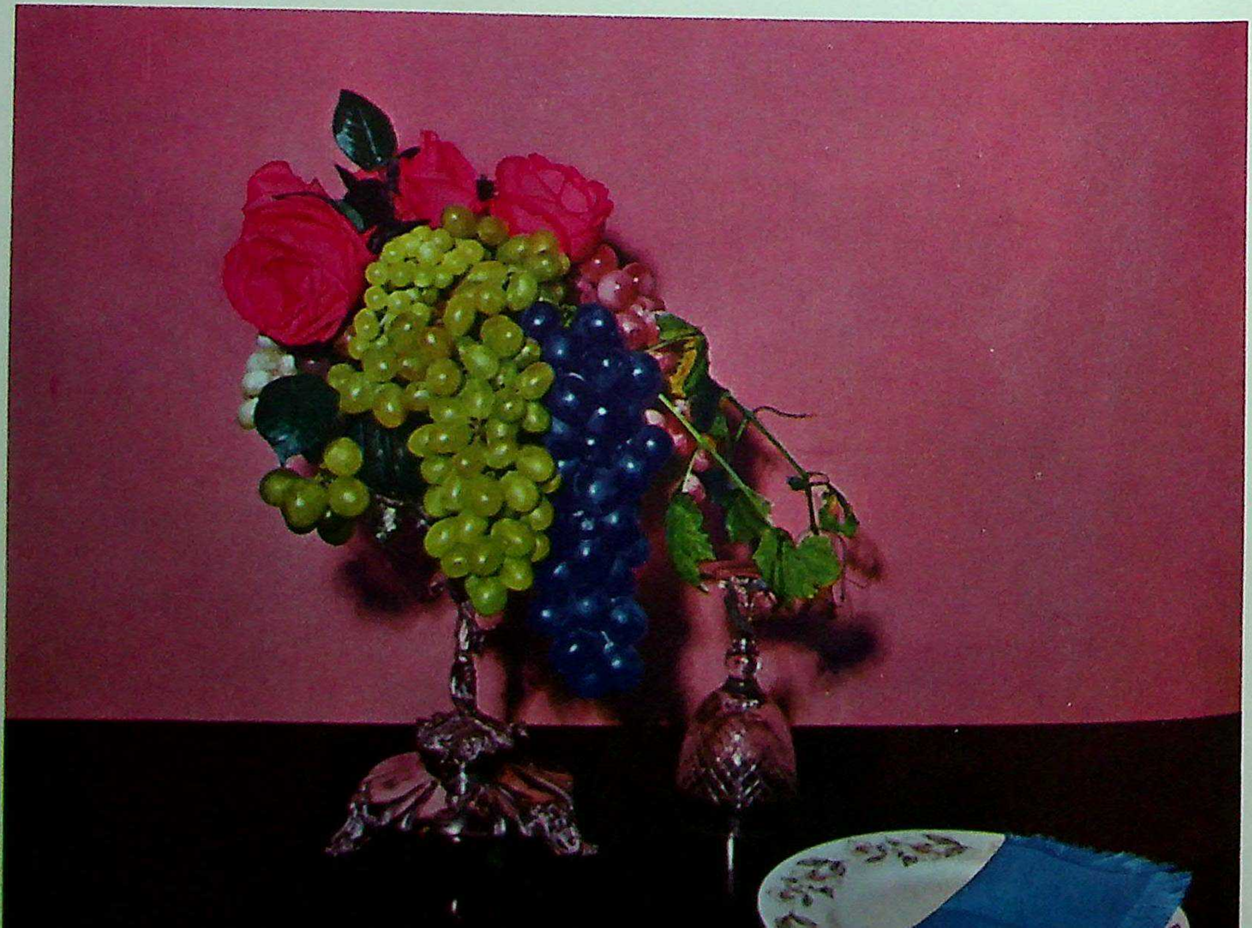
SPECIAL OCCASIONS

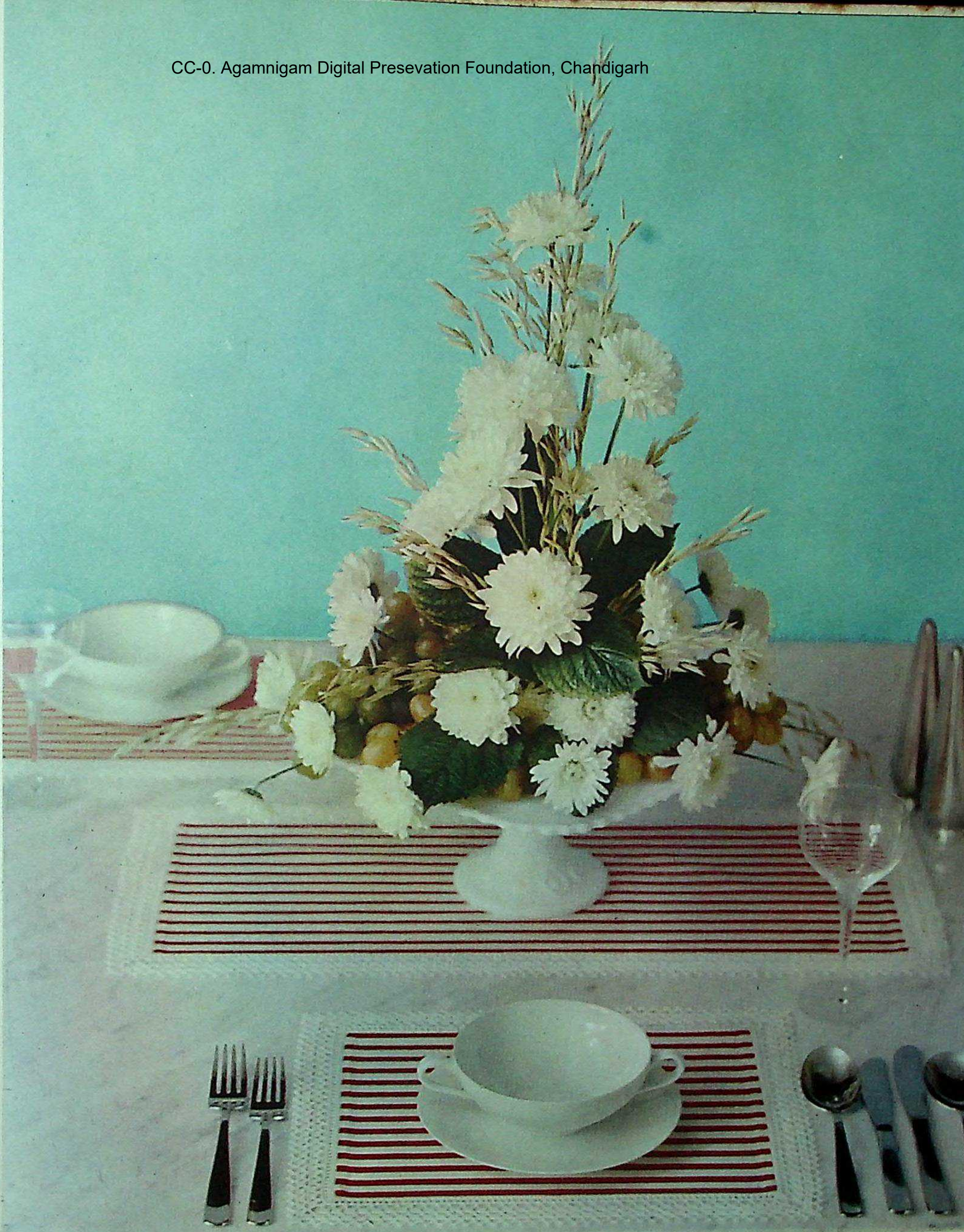
The candle was held by a candle-pinholder surrounded by wire over wet moss in a dish standing on a silver salver. The pink roses were inserted in the moss amid piles of cherries which filled the tray.



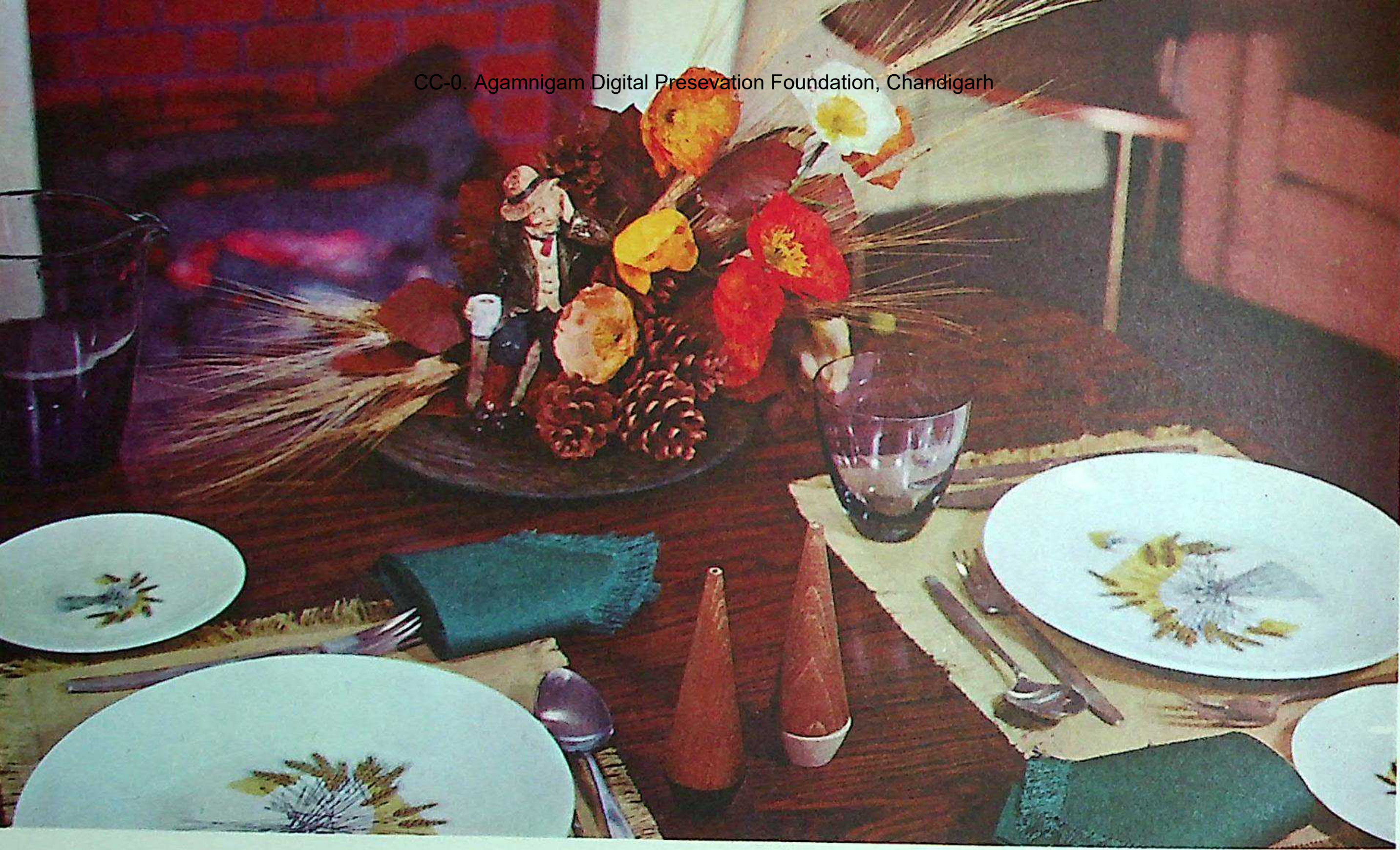
Left
Here is another way of using grapes. Brush them lightly with beaten egg white, then smother with castor sugar. These "frosted" grapes can then be piled into three cake stands placed one on top of the other. Finish with a bow of ribbon.

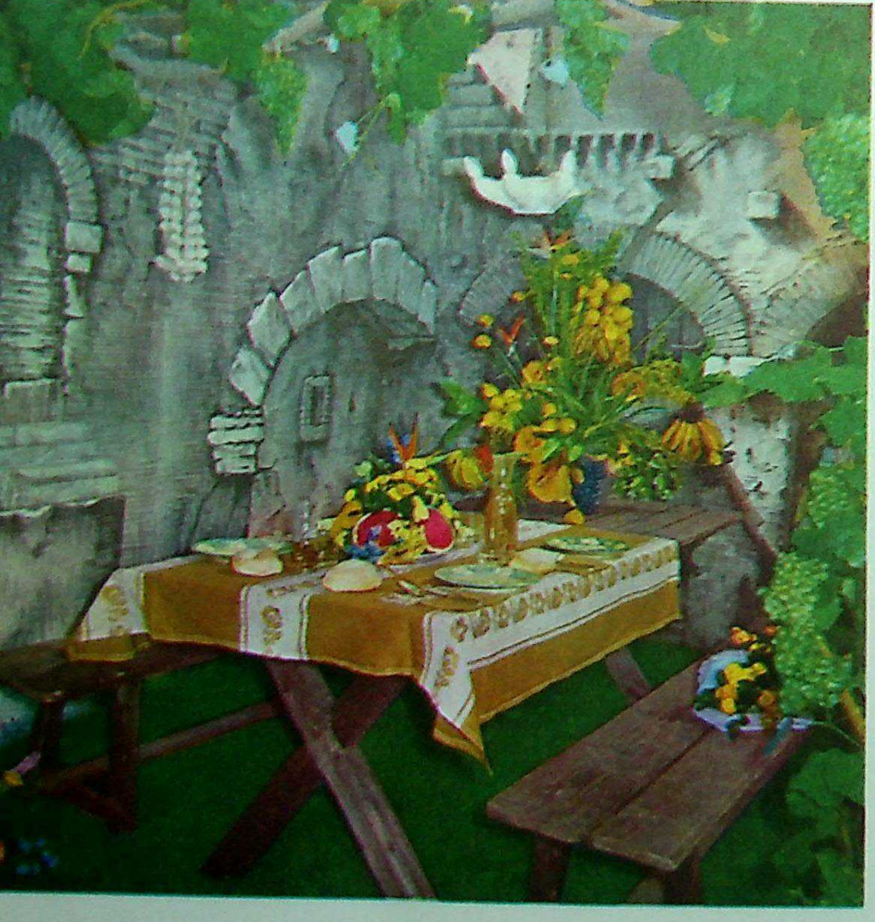
Below
Grapes piled high in a silver container and interspersed with roses make an ideal sideboard decoration.





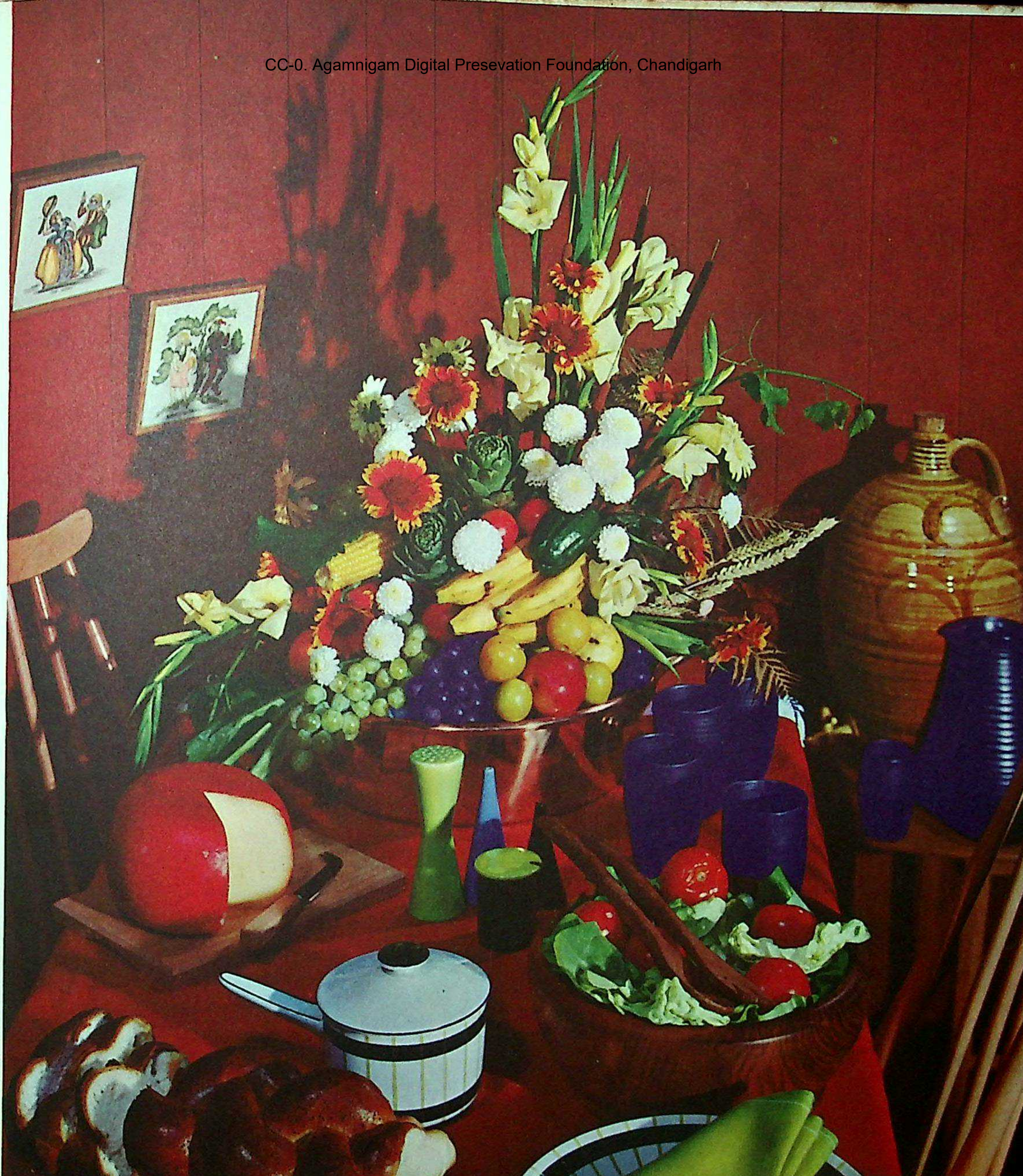
This setting for a luncheon table was centralised by an arrangement of white chrysanthemums, pale green grapes and dark green hydrangea leaves. Stems of oats lightened the effect.



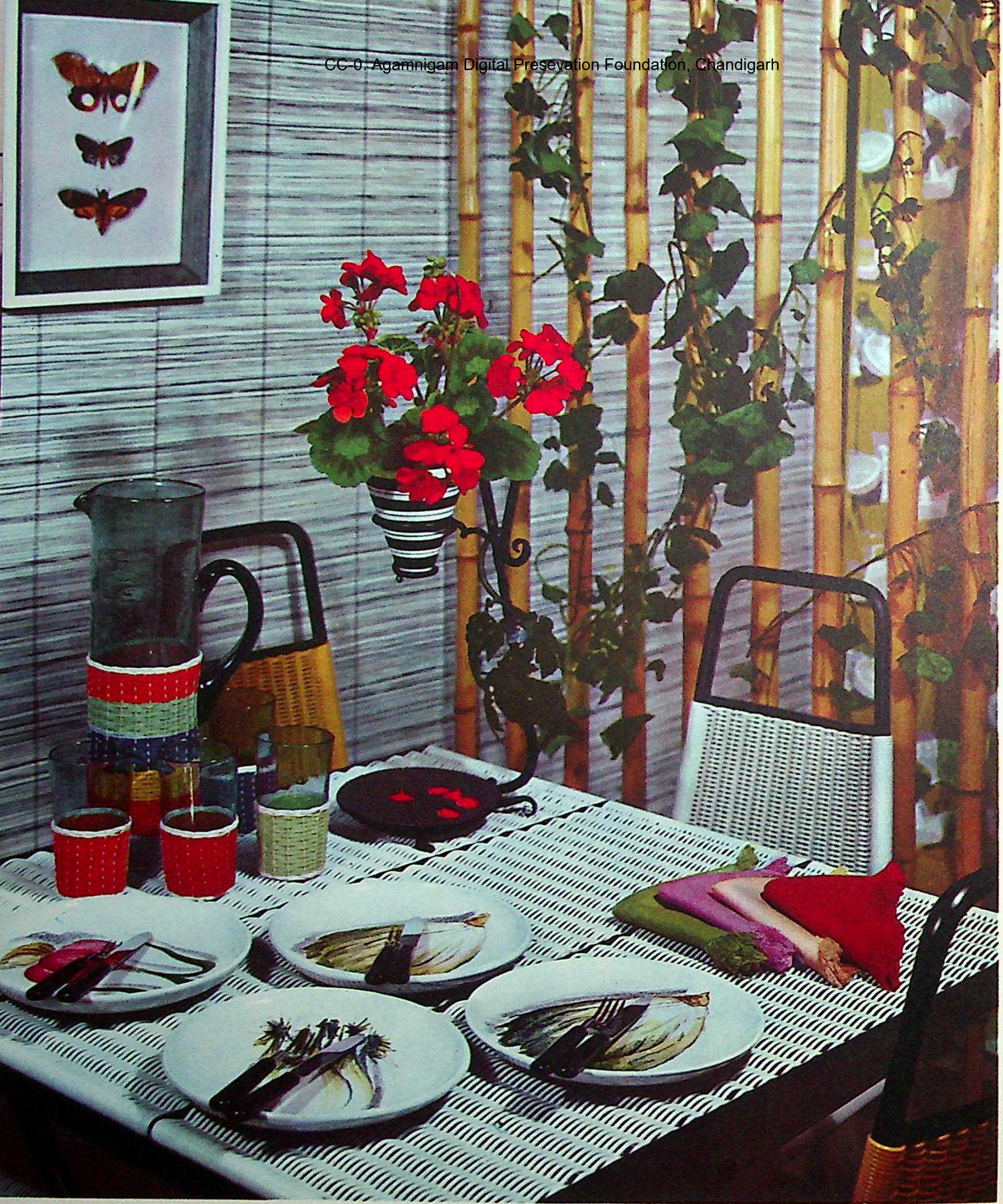


Above
A figurine was the centre of interest in this design featuring wheat, poppies and pine cones which echoed the feeling of the "Crown Stafford" British china.

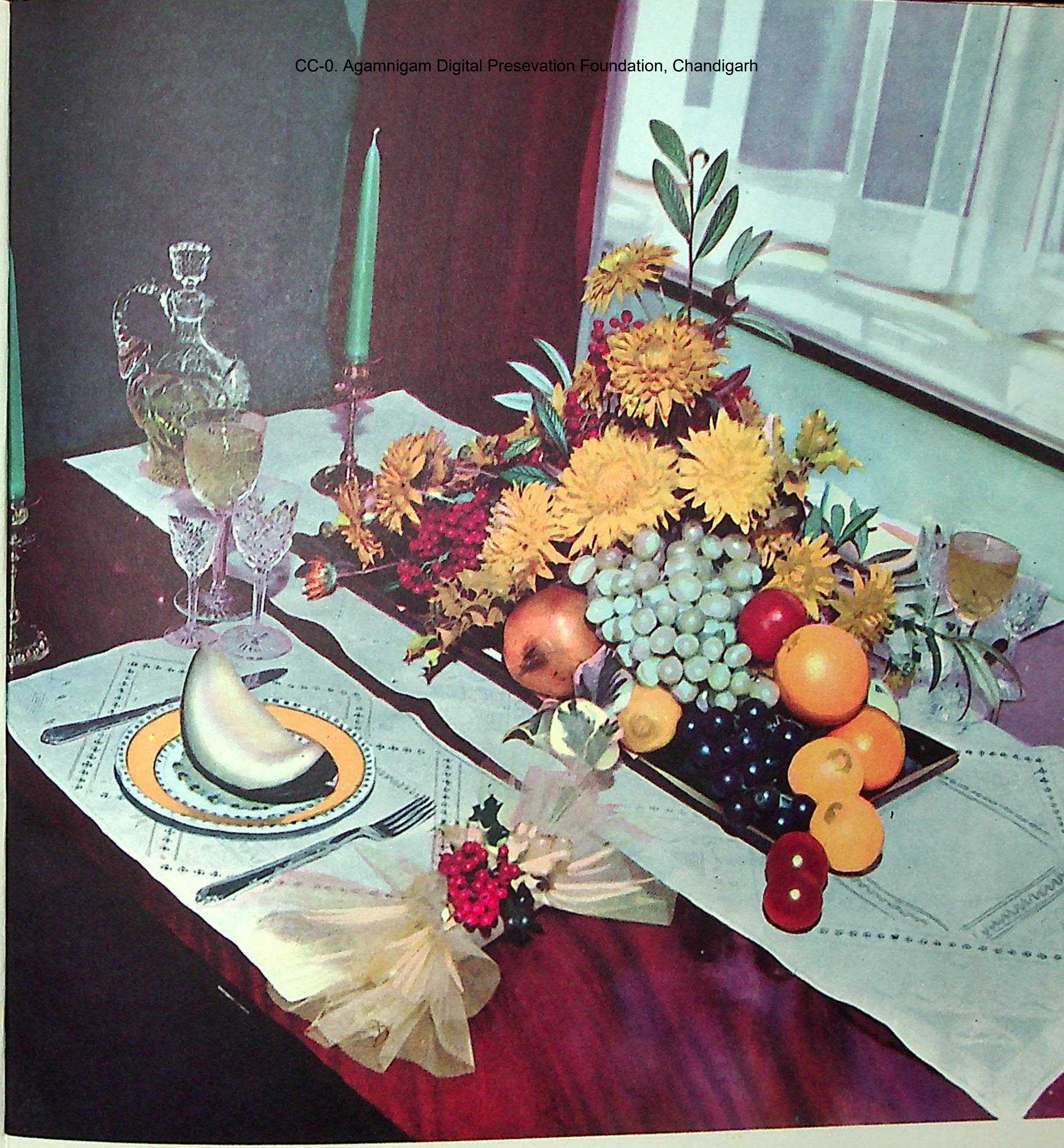
Left
This arbour was designed for a wine-tasting party. Tall dried flowers and pods were placed at one end of the table with cut melon and other fruits grouped low down.



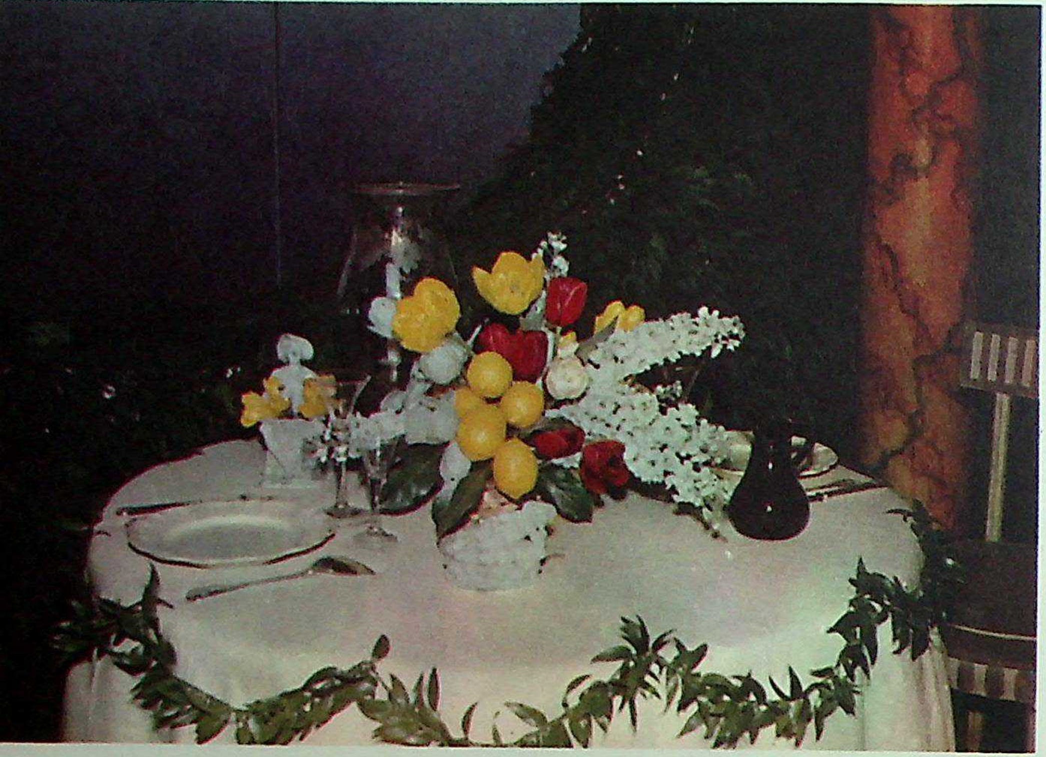
This "end of Harvest" table showed fruit and flowers piled into two copper preserving pans (the smaller fits inside the larger). Typically British cider, bread and cheese completed the effect.



A few cut stems of geraniums were casually placed in a pottery vase held high above the table for this outdoor setting.

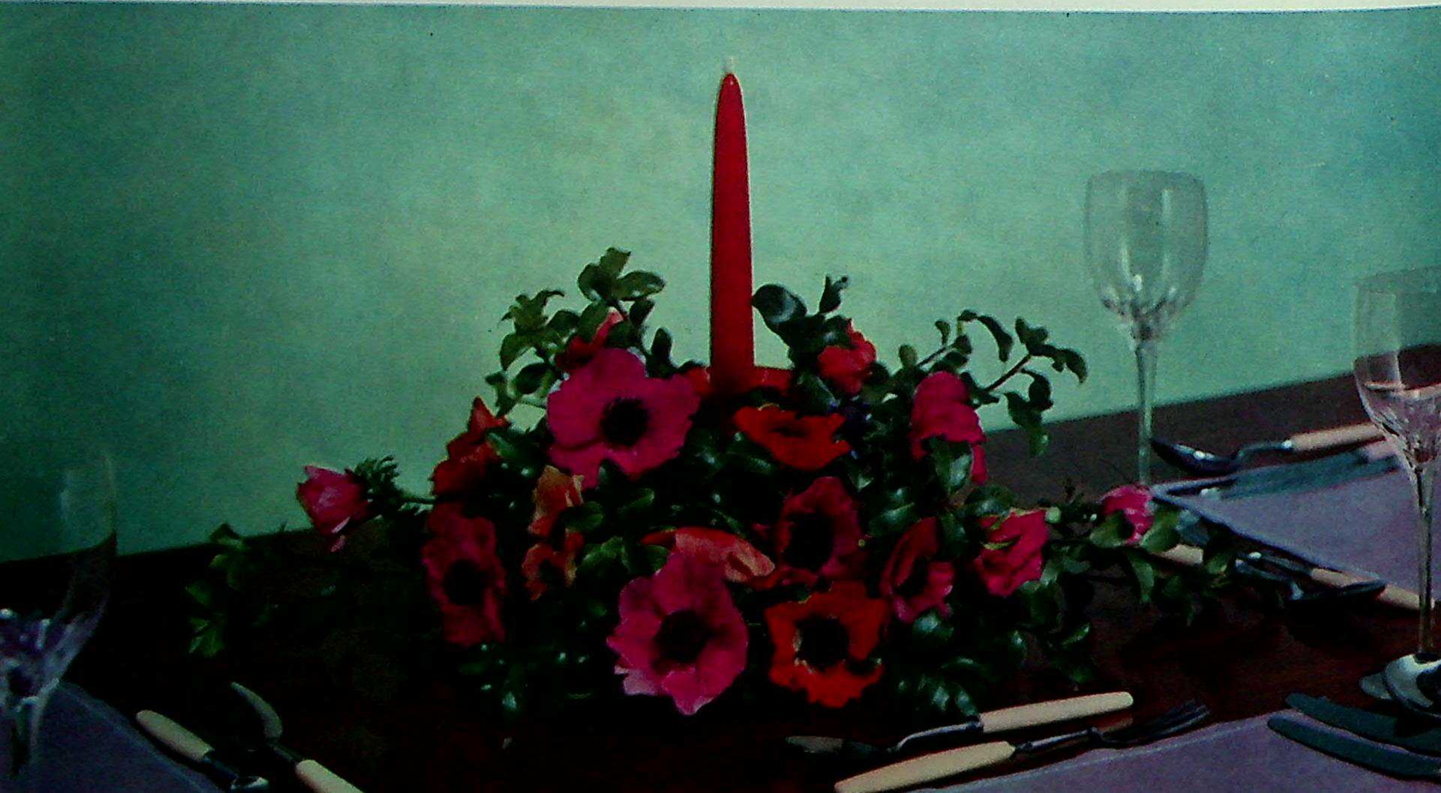


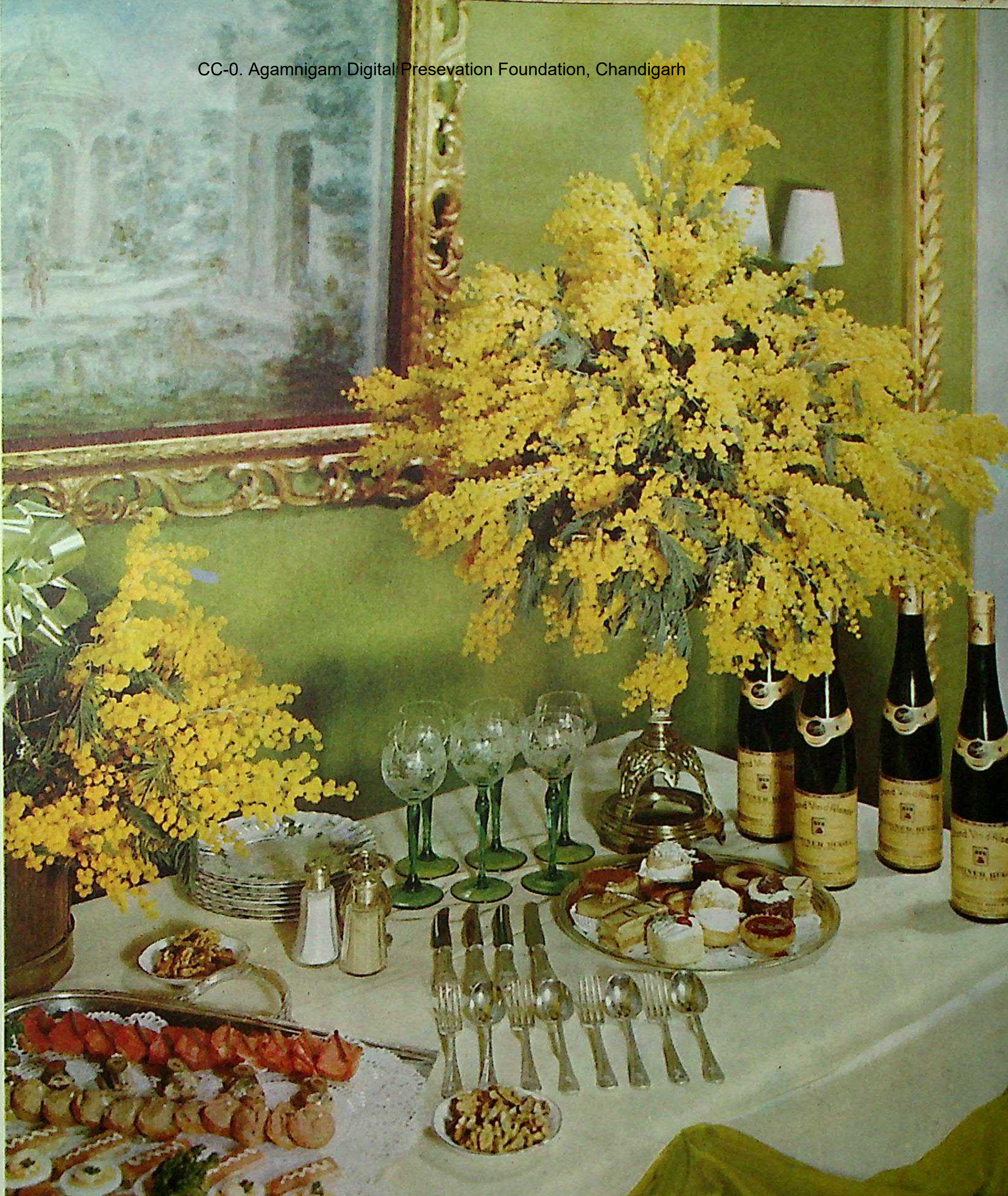
An oblong tray was used for this grouping of chrysanthemums on a pinholder in a dish of water, the effect being completed with colourful Spanish fruit. Ideal for a winter table centrepiece.



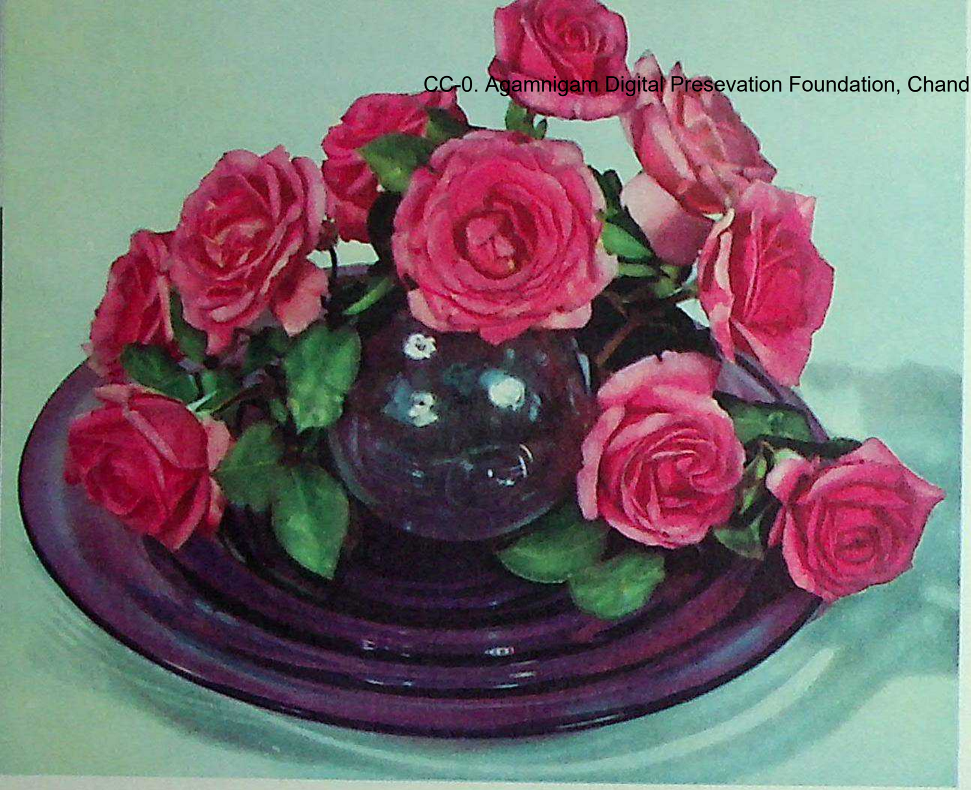
Left
A patio table was here arranged for an informal party. Lemons gave colour and interest to the centrepiece, whilst garlands of smilax decorated the cloth.

Below
Colourful anemones were grouped with pittosporum foliage to form another delightful design for a luncheon table.

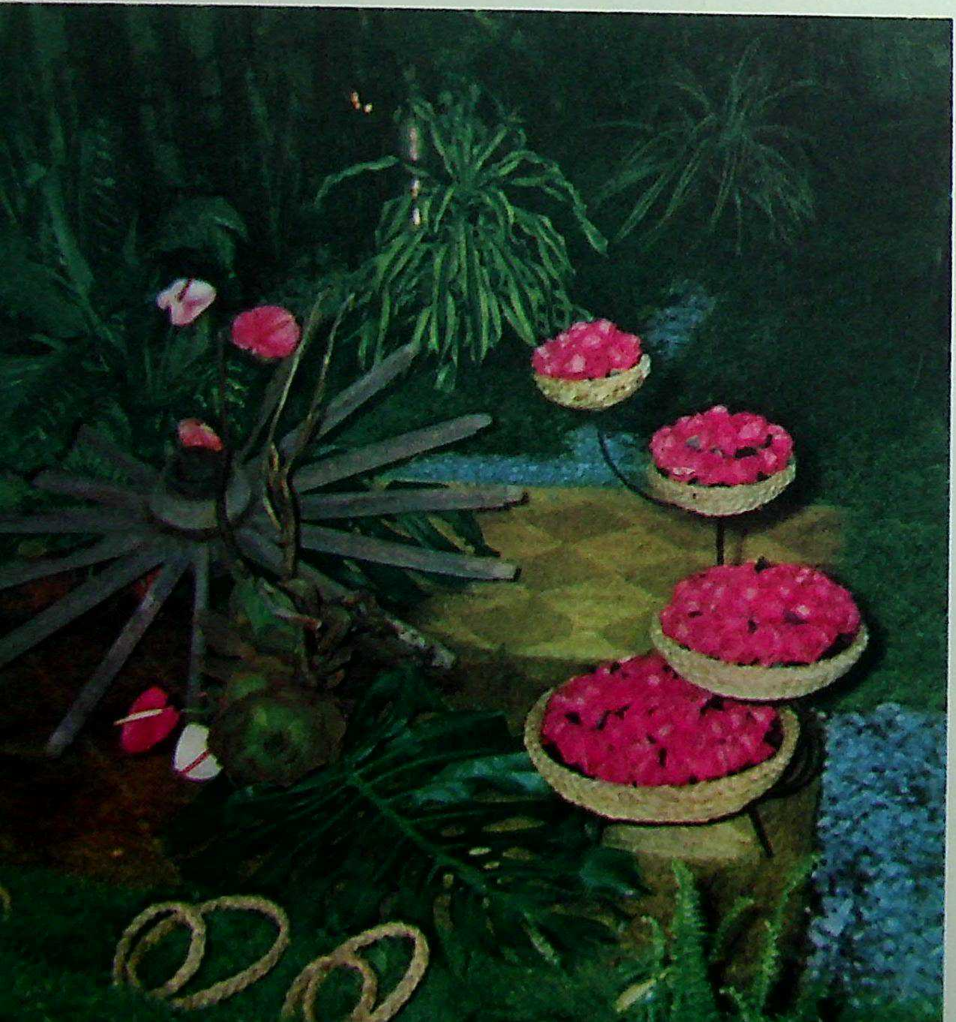




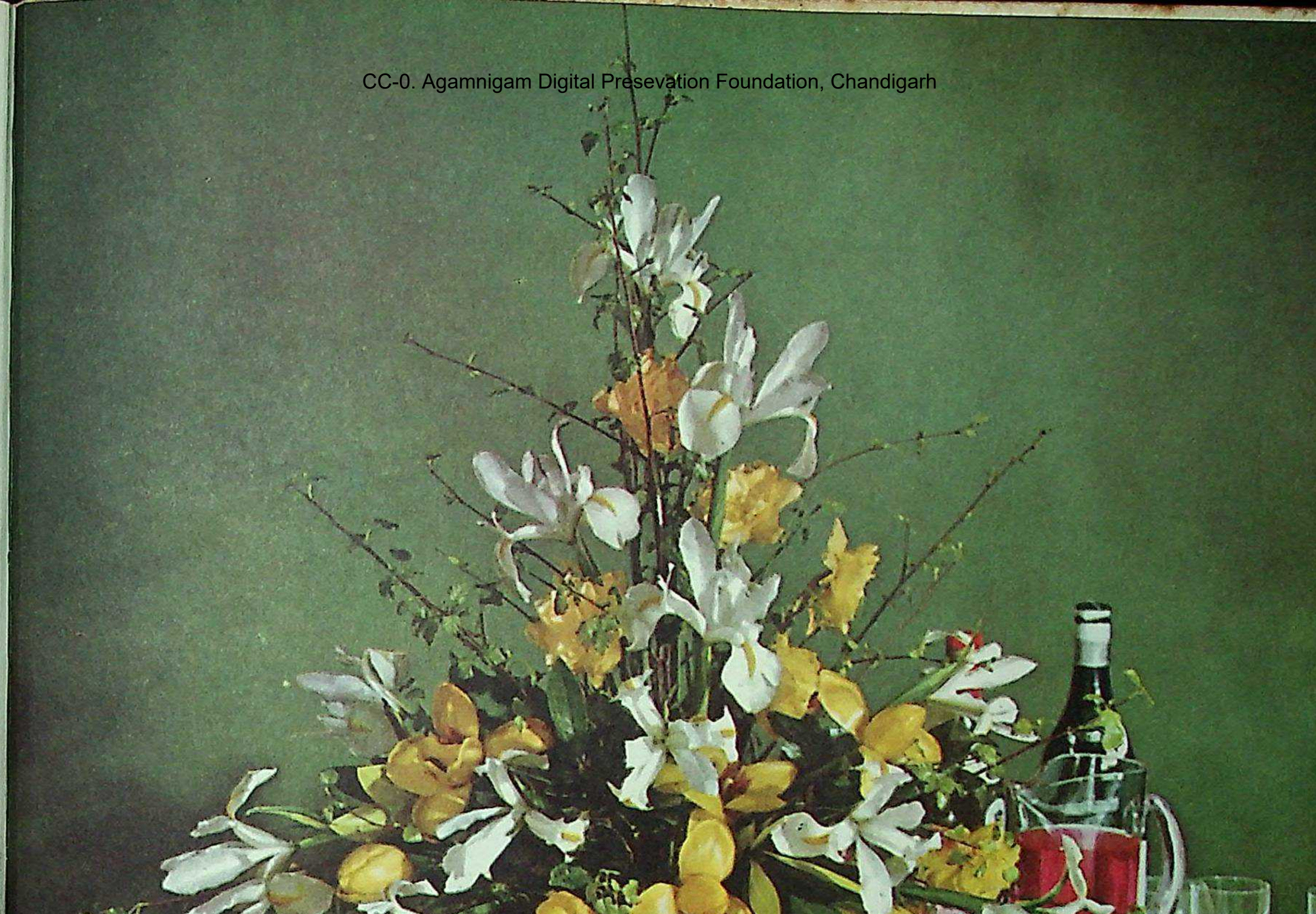
A more formal buffet table was here decorated completely with masses of mimosa in brass containers. The mimosa was first prepared by recutting the stem ends, placing them in three inches of nearly boiling water and finally arranging them in warm water to which two teaspoonfuls of sugar had been added.



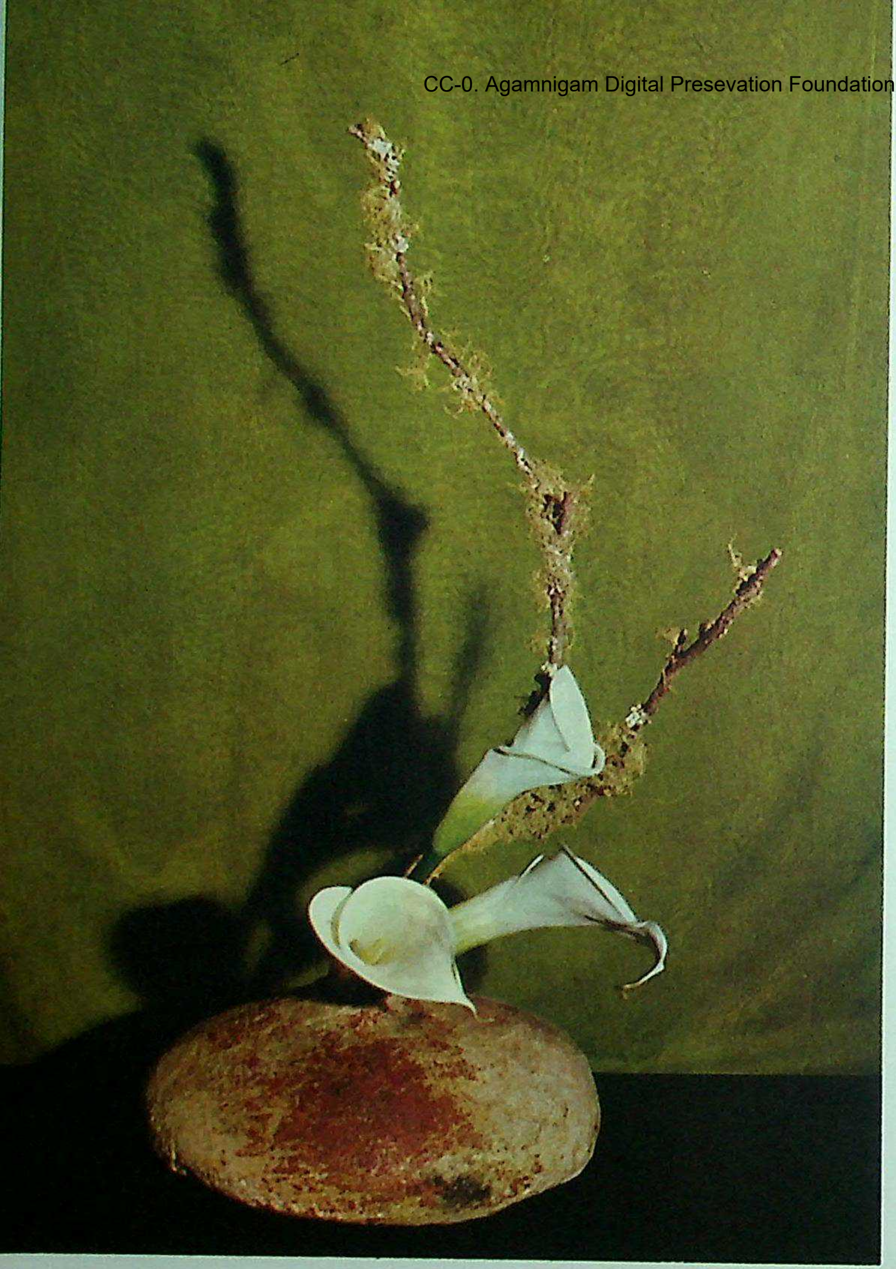
Ten short roses were here impaled on a pinholder behind a fisherman's glass float, placed on a large purple fruit plate.



Four baskets of different size, each filled with rose heads inserted into damp moss, gave an unusual effect. This delightful idea could be successfully adapted for display in a large room for a party, or at the corner of a Flower Show.



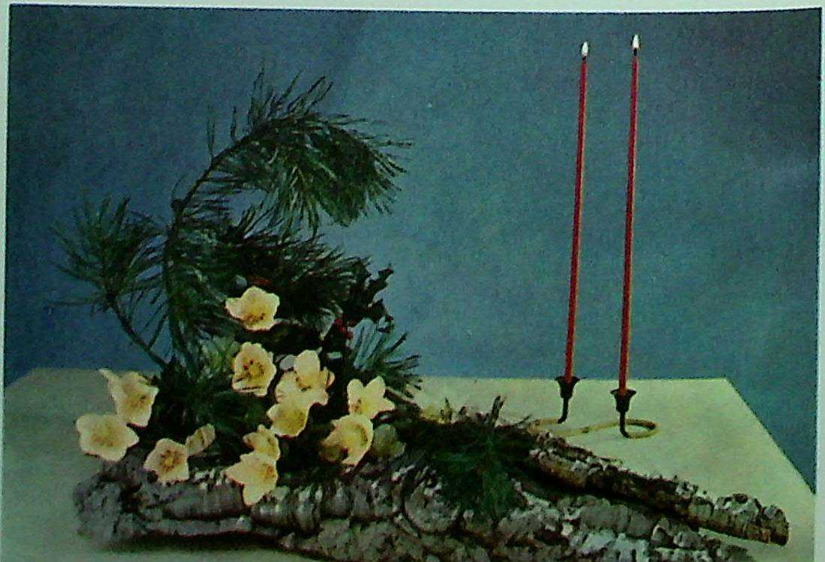
White iris with yellow tulips and daffodils provided a welcome suggestion of spring in this buffet table arrangement.

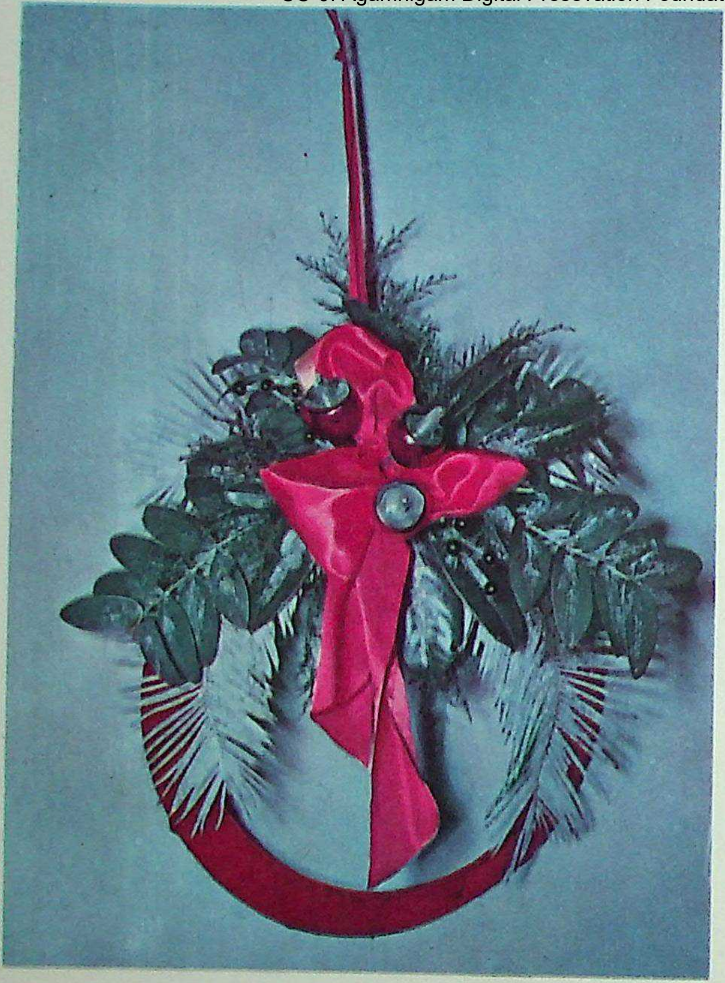


Opposite
Gilded grasses and cycas leaves formed the height of this Christmas design for a living-room. The triangular pattern was completed with green and whitened leaves. The centre was emphasised with green ribbon flowers and whitened teazles.

Left
An English hand-thrown pottery stone vase held a twisted lichen-covered branch which gave height to this design featuring three short arum lilies.

Right
Pine and Helleborus niger (Christmas rose) were fixed in a dish of water which was covered in front and behind with pieces of cork bark.



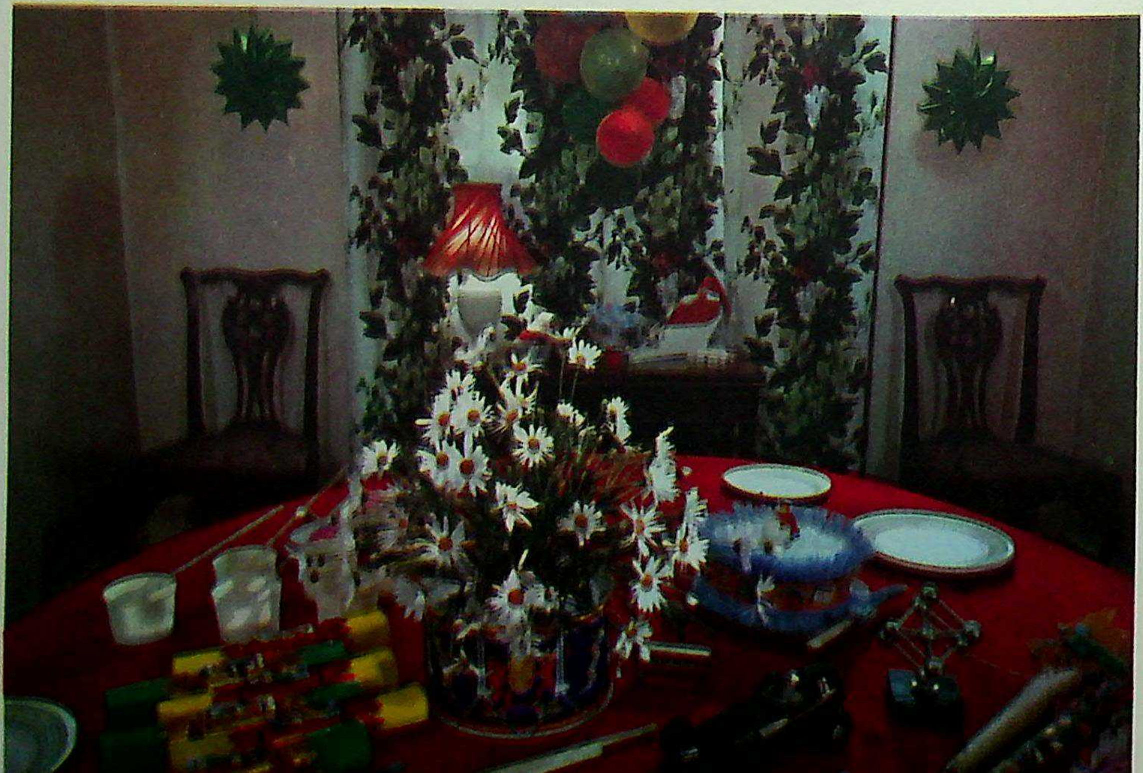


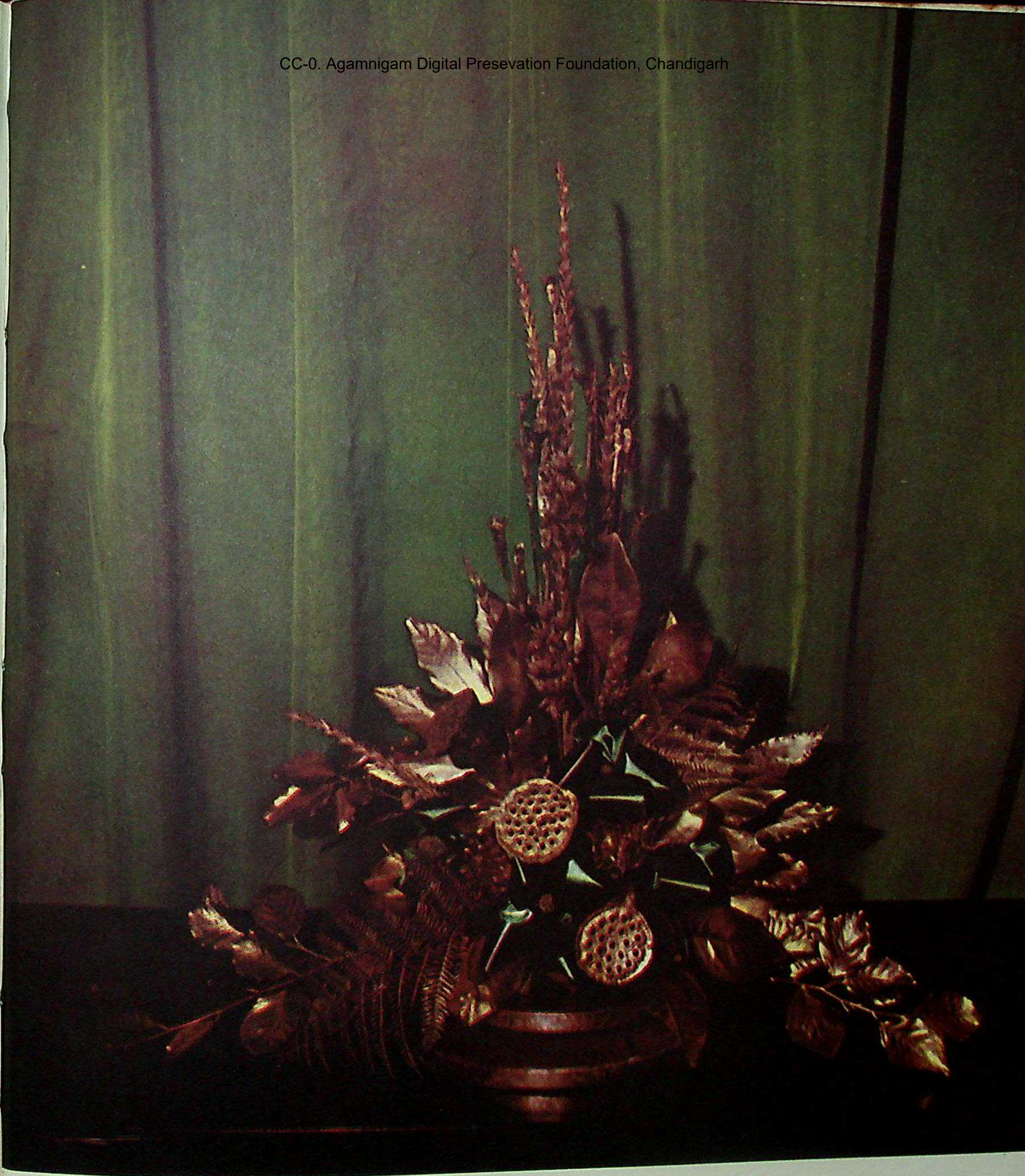
Left

A cardboard ring covered with ribbon formed the basis of this hanging Christmas decoration which was completed by leaves, ribbon and baubles being pressed into modelling clay tied on at the top. Suitable for a door or wall.

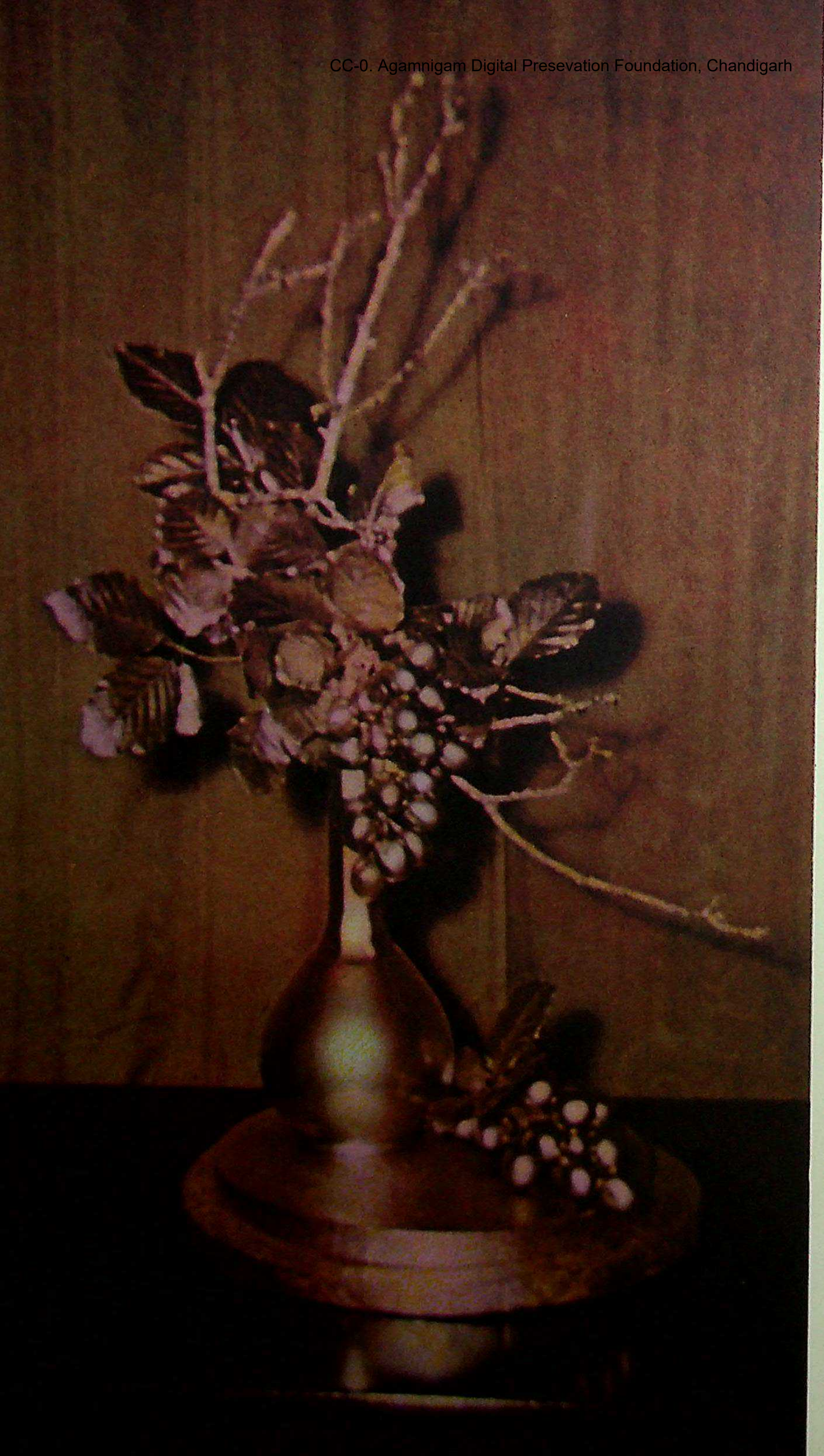
Below

A splendid, gay idea for a children's party! The daisies were held in a dish of water placed on top of a toy drum.

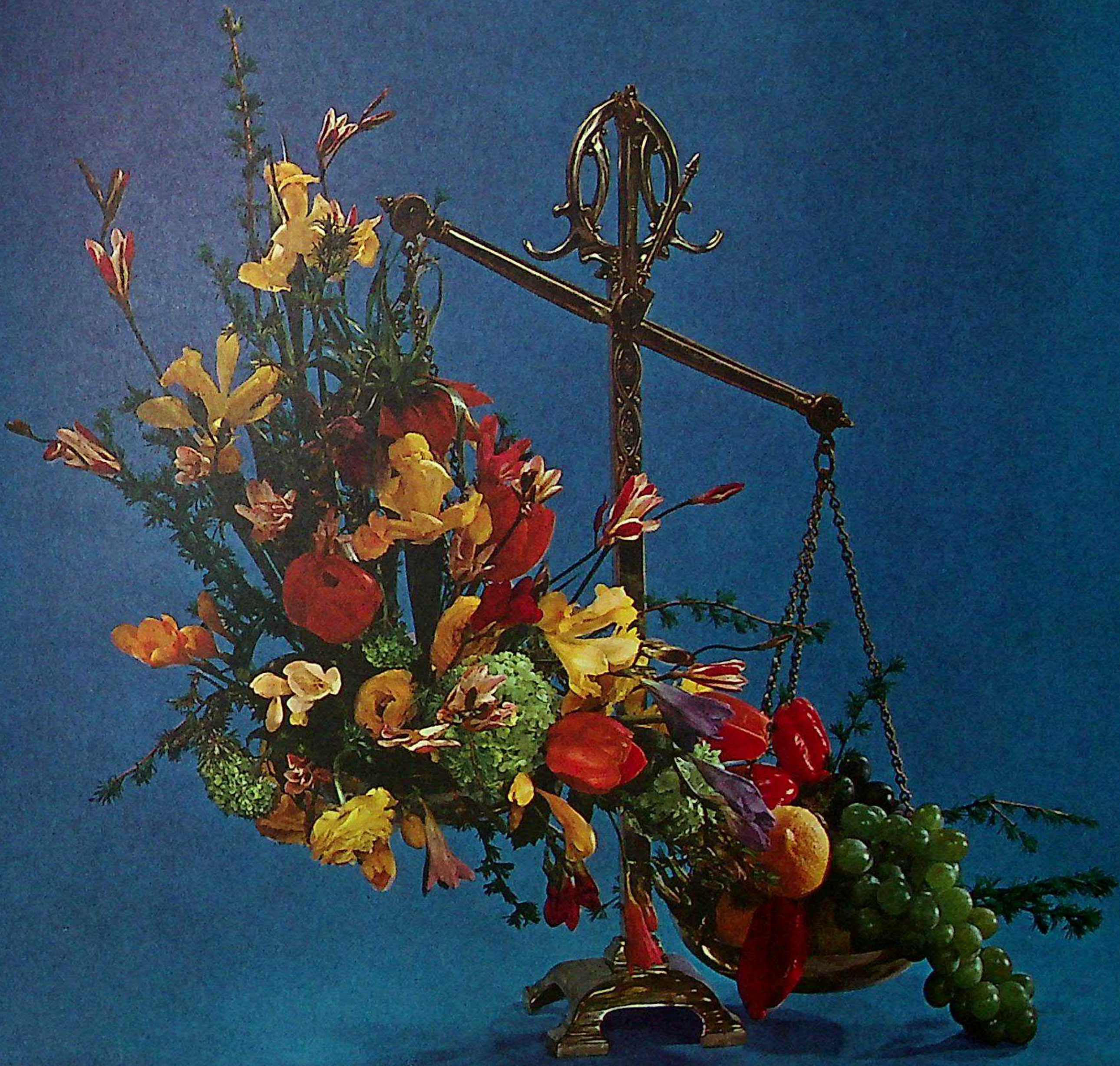




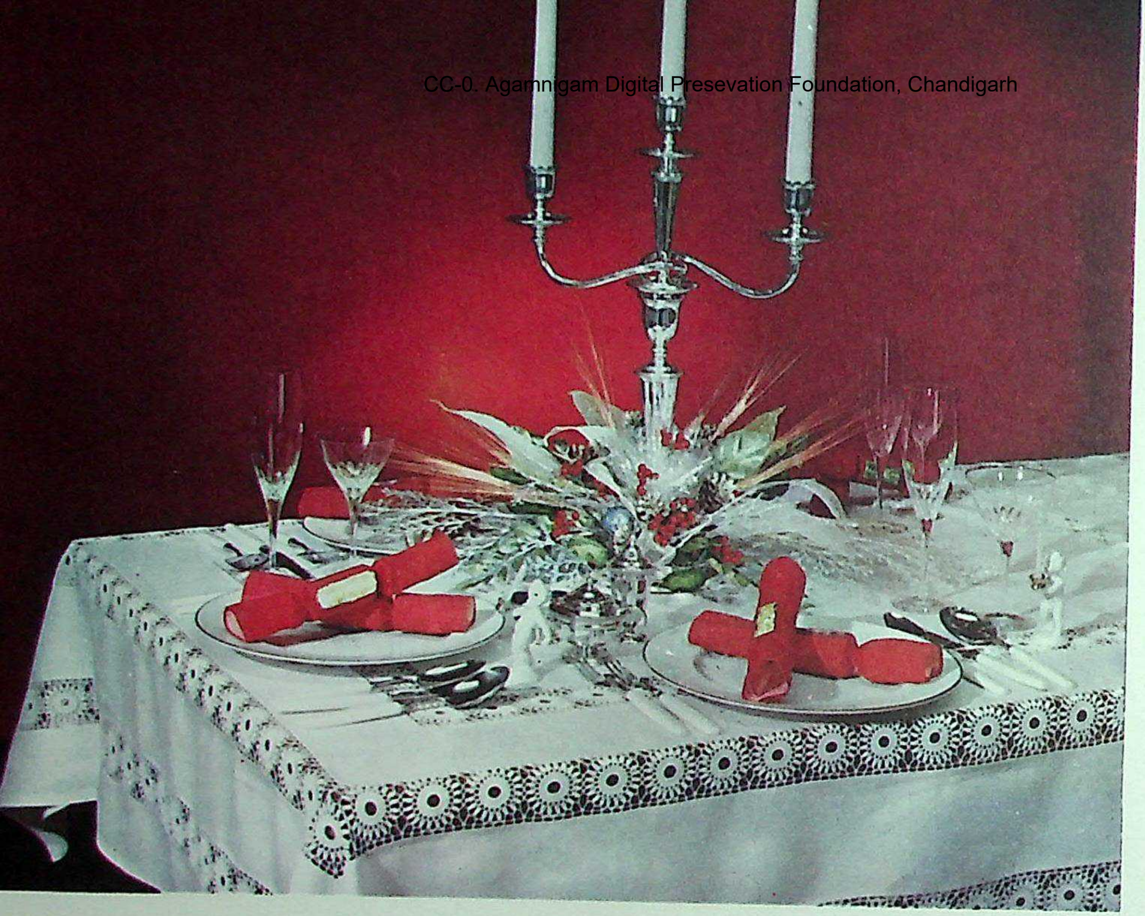
This elegant Christmas arrangement made for a hall or side table is composed of dried seed heads and leaves pressed into plasticine on cardboard cake stands, the whole finally sprayed with gold paint. Bows of green ribbon surrounded the centre which was emphasised with lotus seed pods.

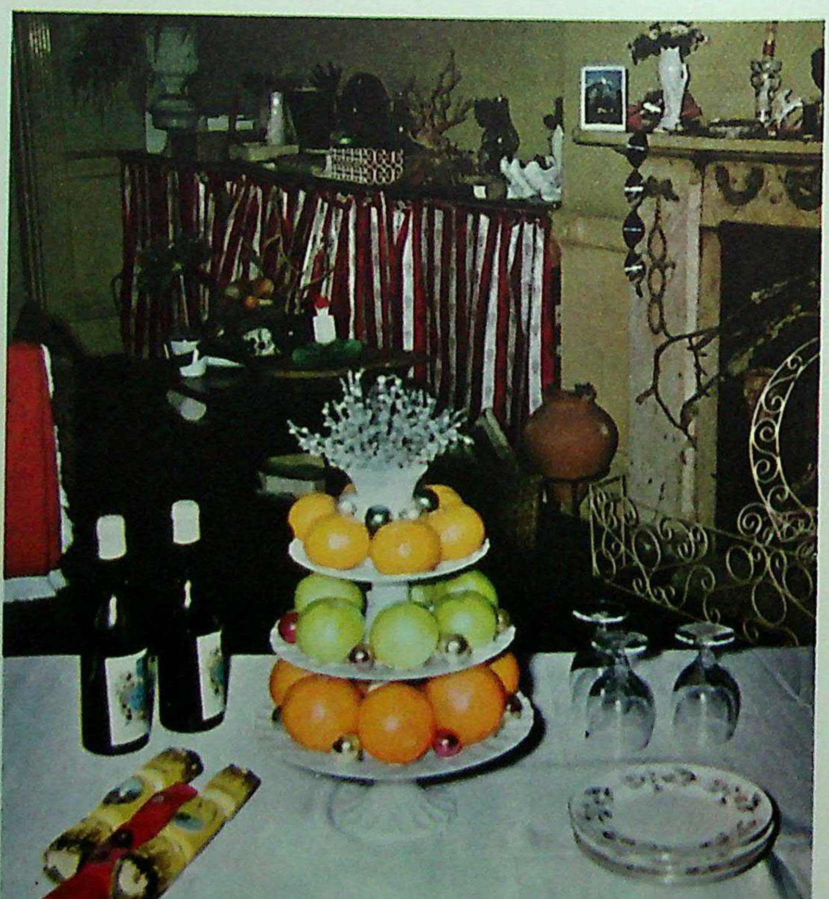


Bare twigs, beech leaves and artificial grapes were pressed into modelling clay on the top of a wine bottle standing on two gilt cardboard cake stands. The whole was sprayed with gold paint to make this festive arrangement for a sideboard.



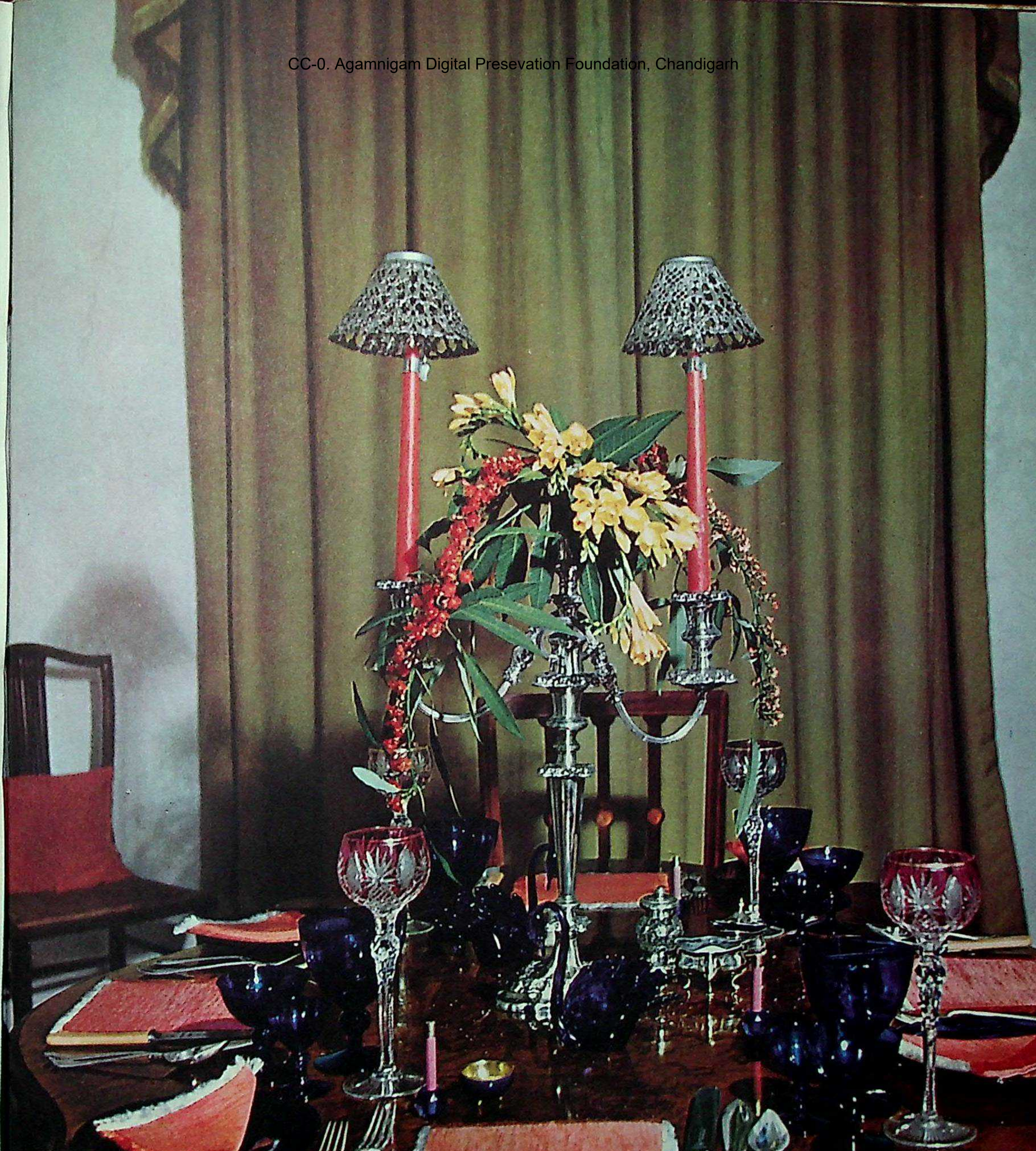
A pair of brass scales here held flowers and fruit to form an unusual design suitable for a party. A pinholder was used to hold the flowers, whilst another was added in the bowl to balance the weight of the fruit.



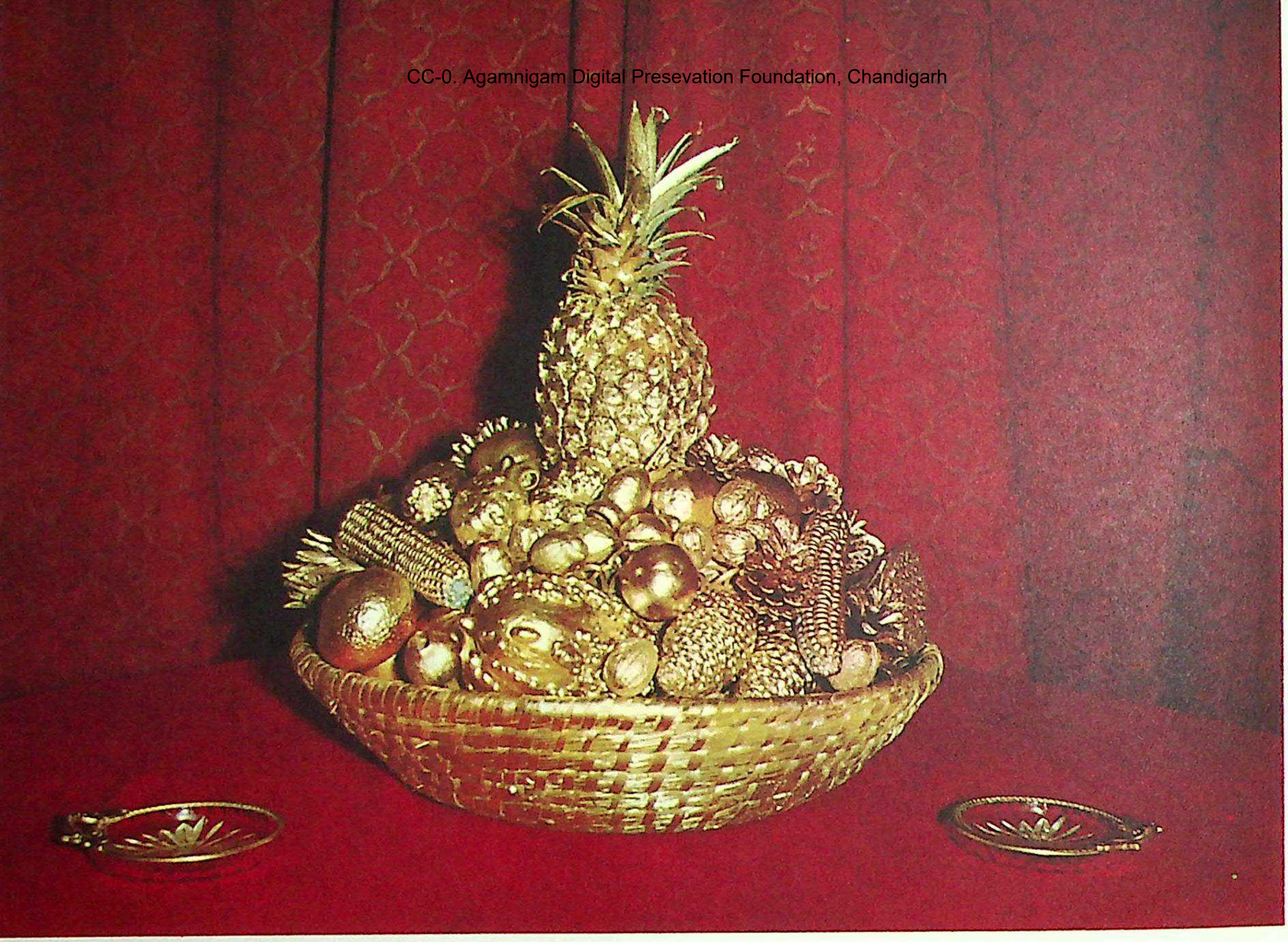


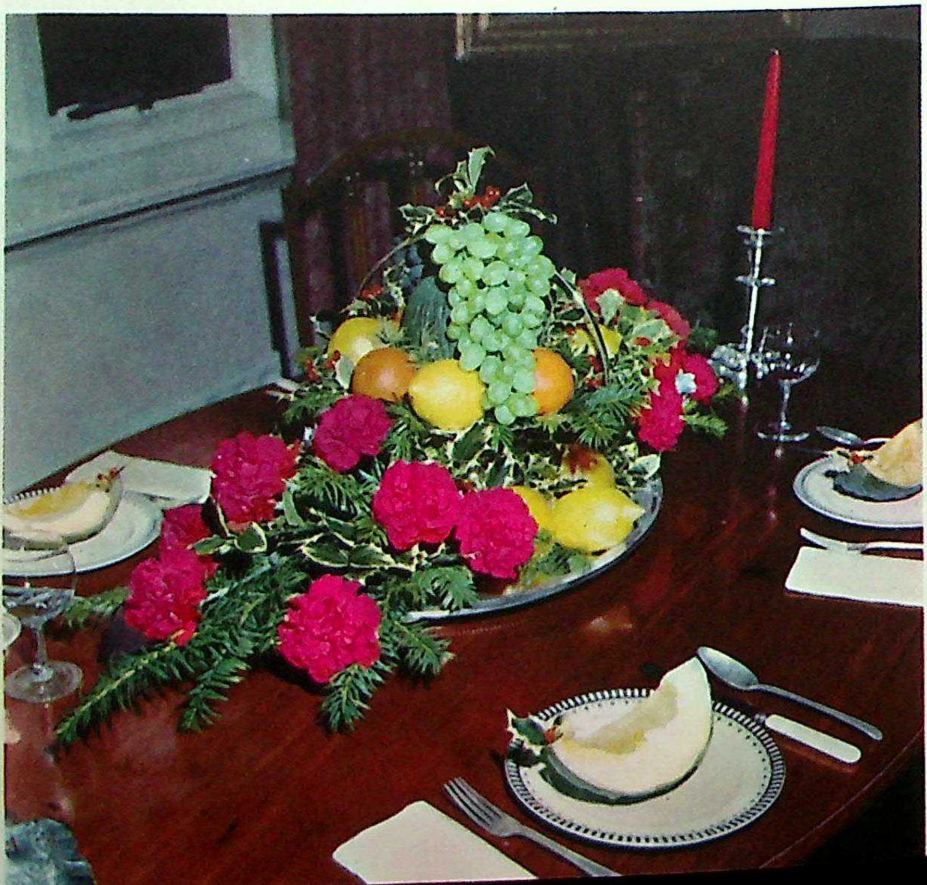
Above
A ring of modelling clay placed round the base of a silver candelabra held the long-eared wheat, magnolia leaves, painted cones and baubles to make another striking festive table decoration.

Right
Fruit symmetrically arranged on three cake stands, standing one on top of the other, made a colourful centrepiece for a festive table. Small flowers were added to a small container at the top and glass baubles added to the effect.



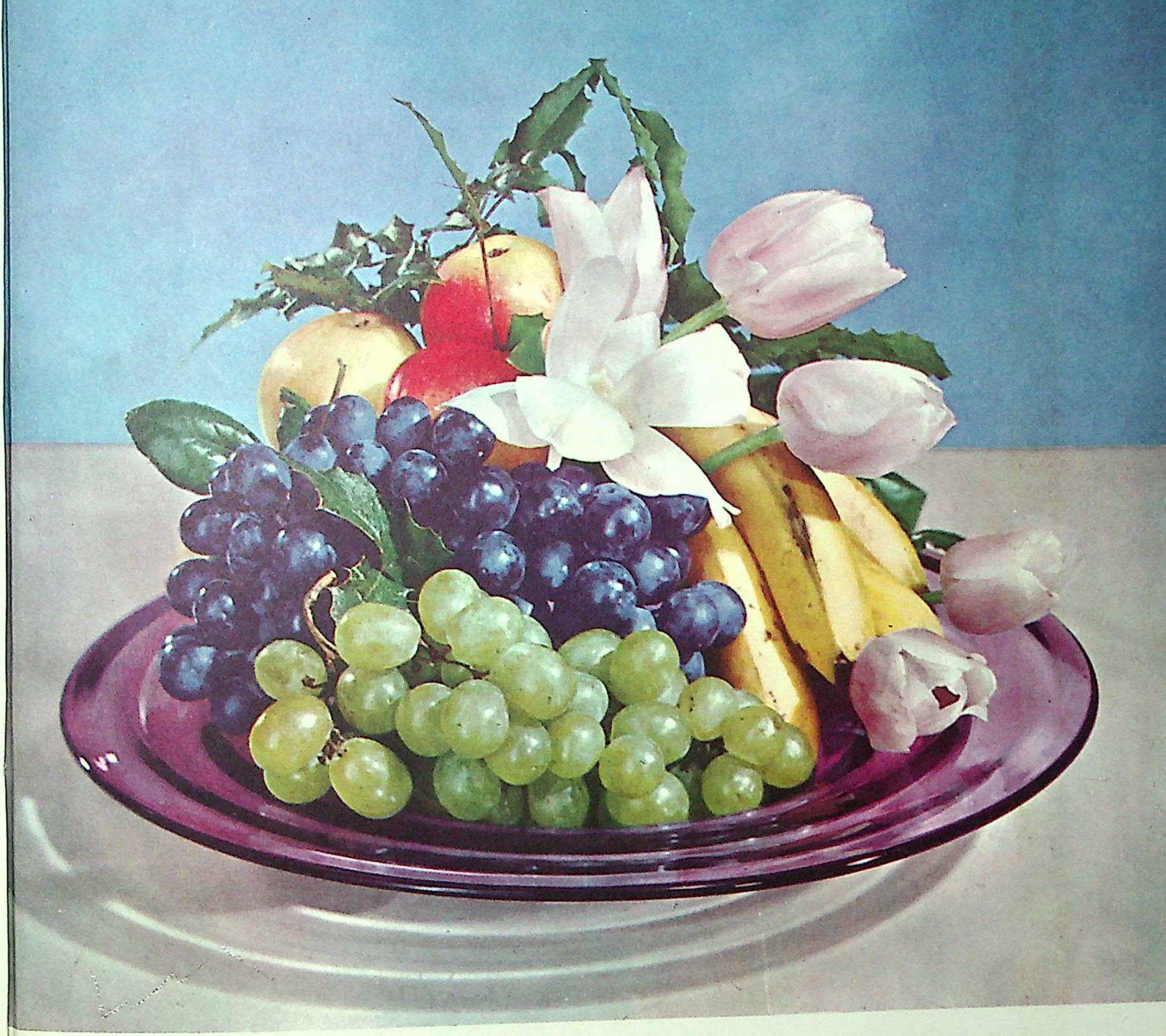
Sprays of Euphorbia fulgens were placed flowing downwards each side of this silver candelabra, the line being completed with yellow freesias. The colour scheme of yellow and tangerine combined well with the blue glassware and tangerine-coloured place settings.



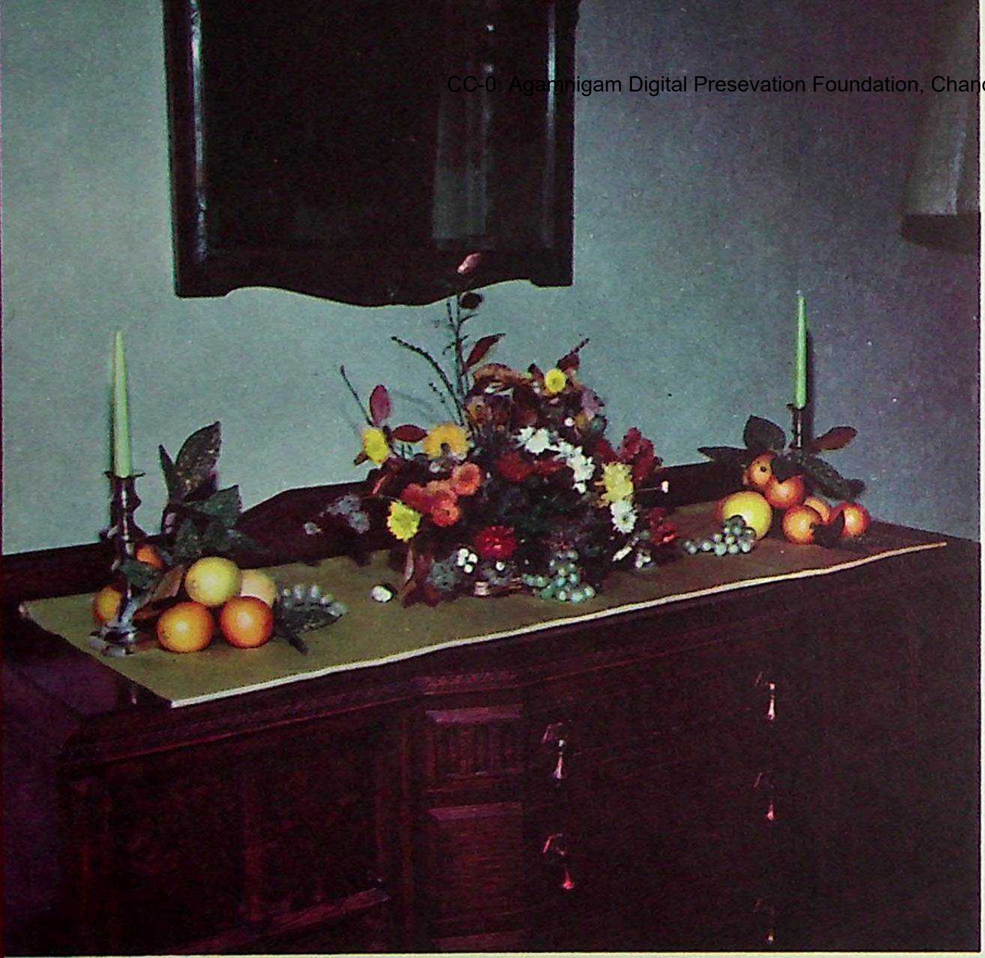


Above
Dried corncobs, cones, artichokes, gourds, tangerines and nuts were lavishly piled into two baskets; the smaller held the tall pineapple. Sprayed with gold paint, this made an exotic Christmas table centrepiece.

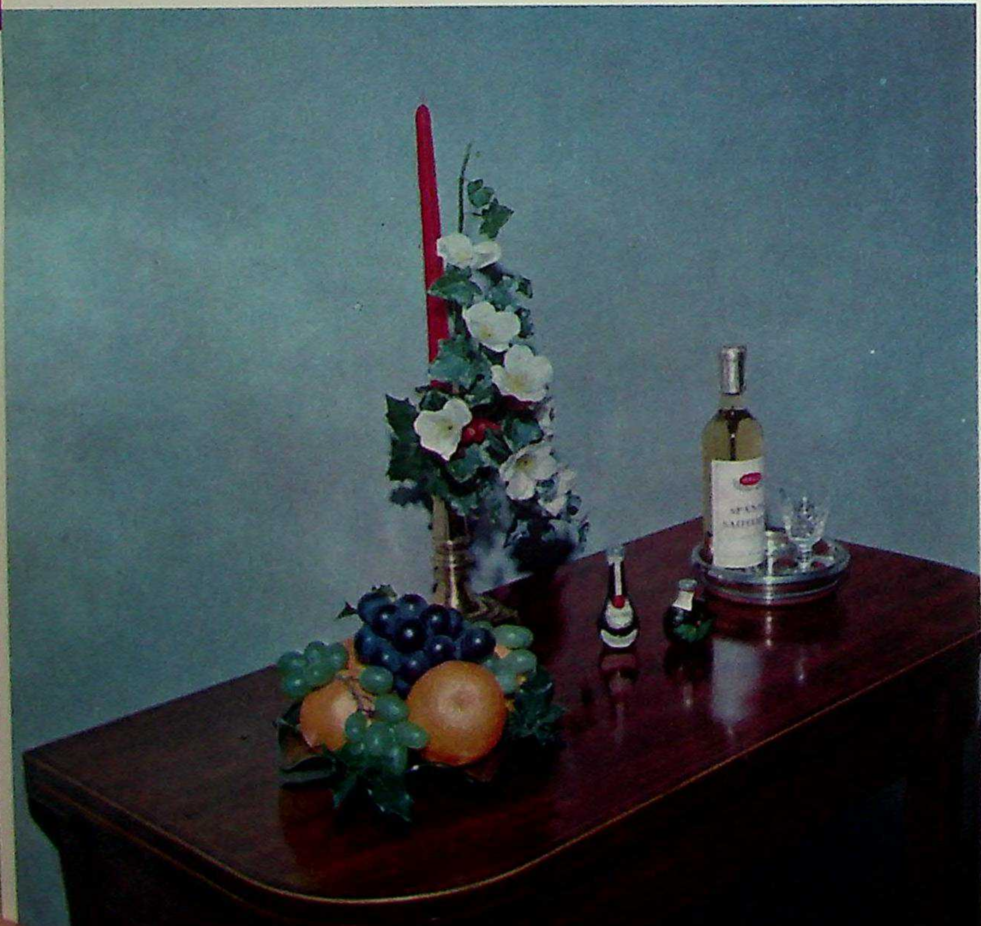
Right
Fruit makes an ideal addition to flowers in winter decorations. Here on a silver salver was an arrangement of interesting fruits to which scarlet carnations and sprigs of yew were added each side.



Fruit piled into this mauve glass fruit plate made an effective base for the pale pink tulips which were inserted through the fruit into a small dish of water.



In winter when flowers are more scarce, fruit makes an ideal addition to many decorations. Here on a sideboard is an arrangement of spray chrysanthemums and autumn leaves in a bowl combined with fruit, the setting being completed with groupings of Spanish citrus fruit surrounding brass candlesticks.



Ivy, holly and Christmas roses (Helleborus niger) were held in wet moss wired to the base of a candle to make this effective sideboard decoration which was completed with a bowl of colourful Spanish fruit.

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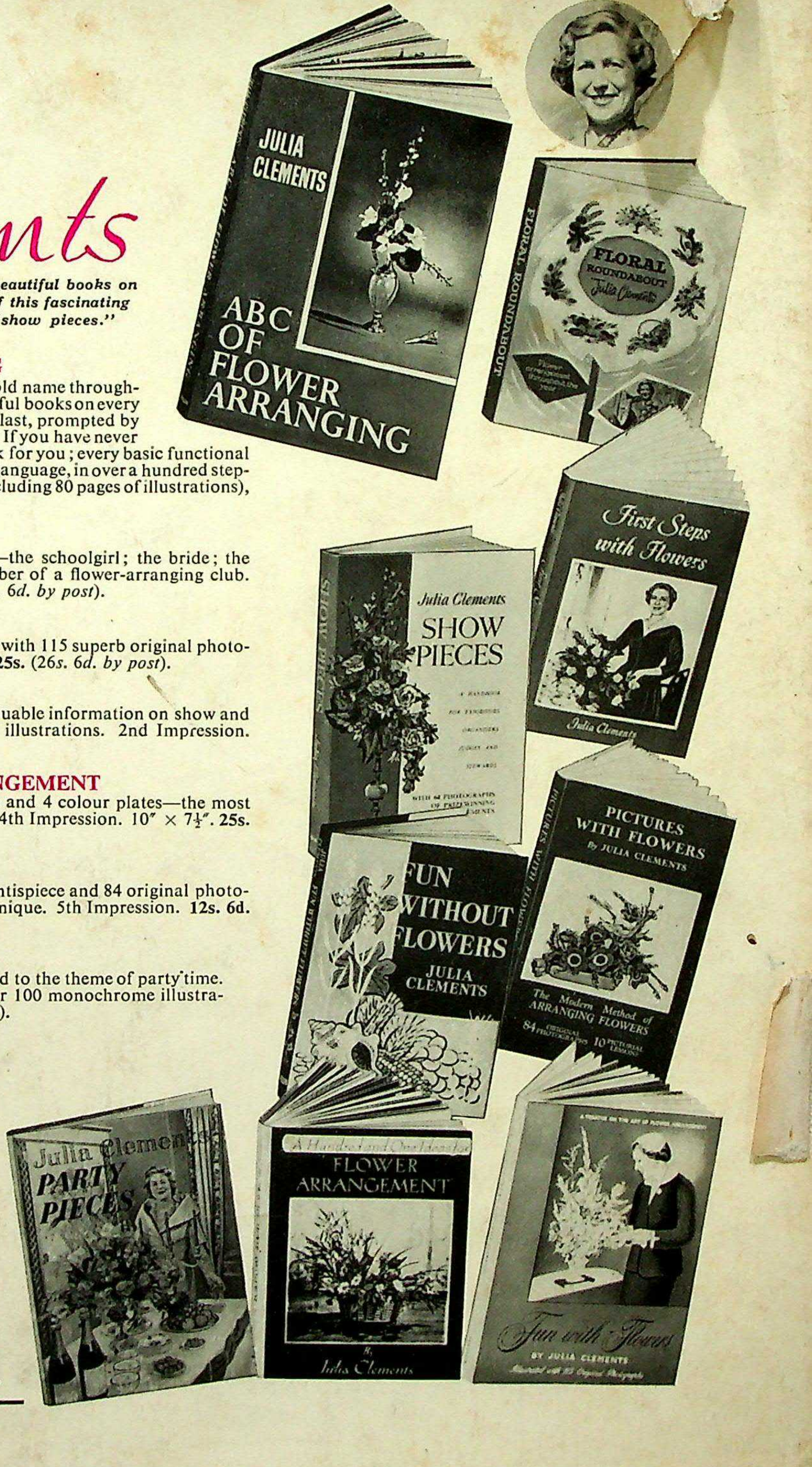
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